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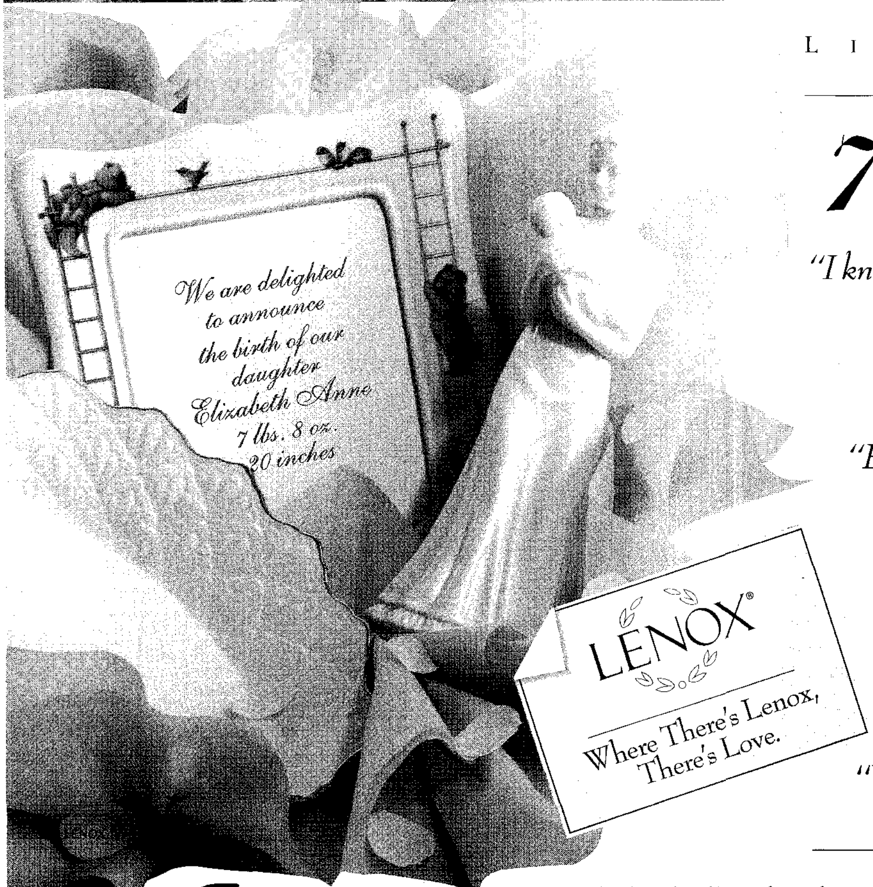
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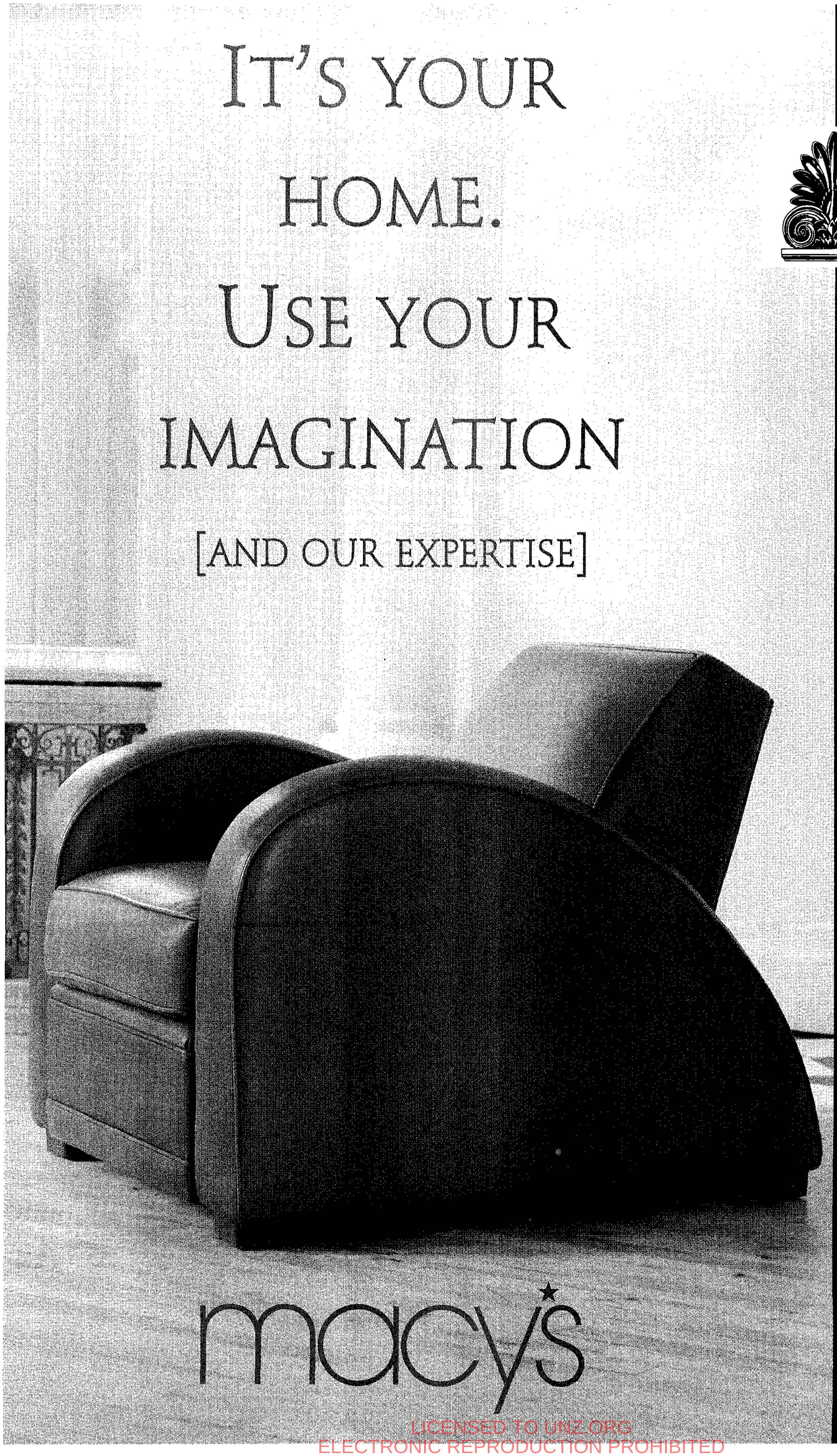

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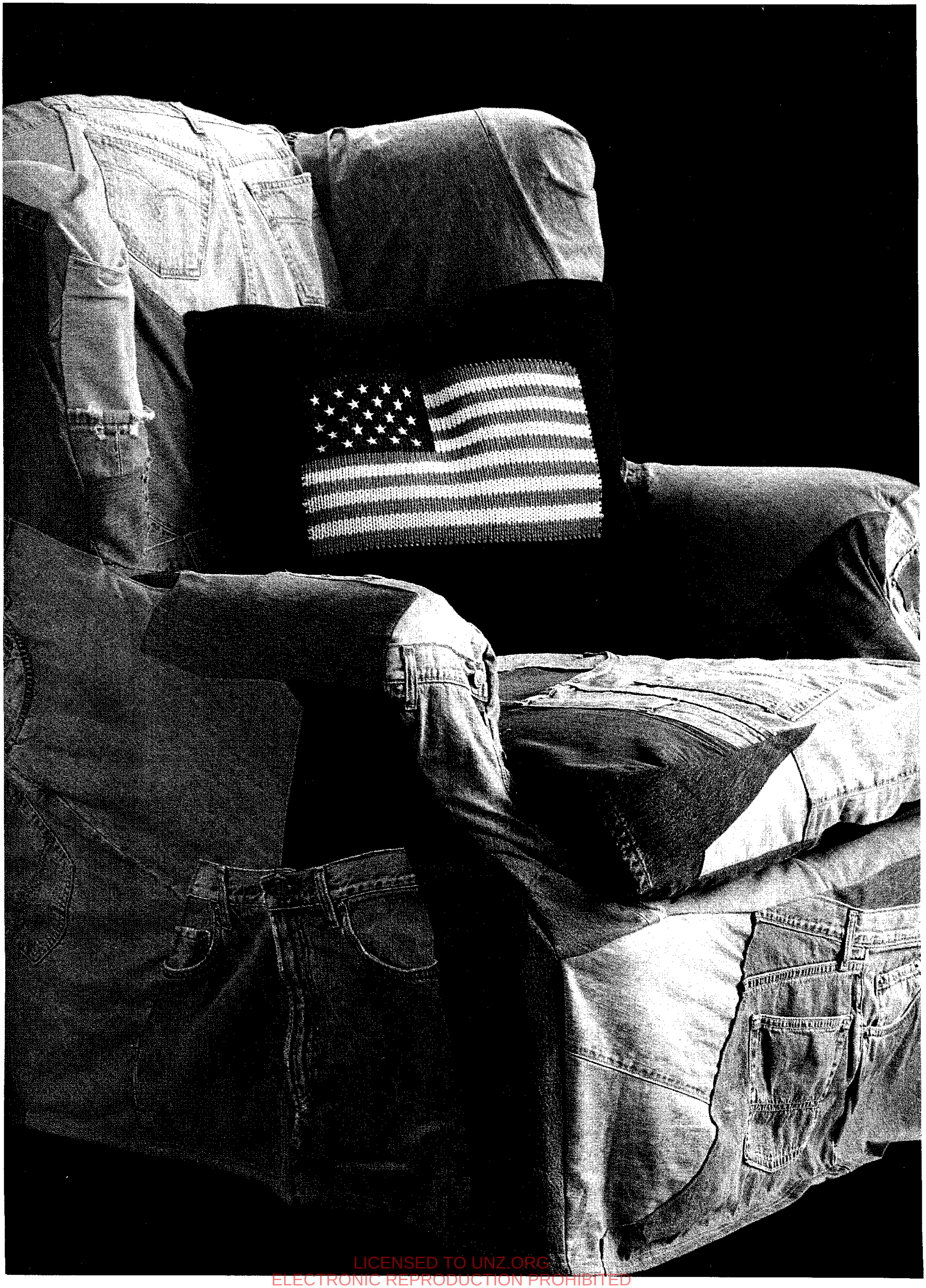

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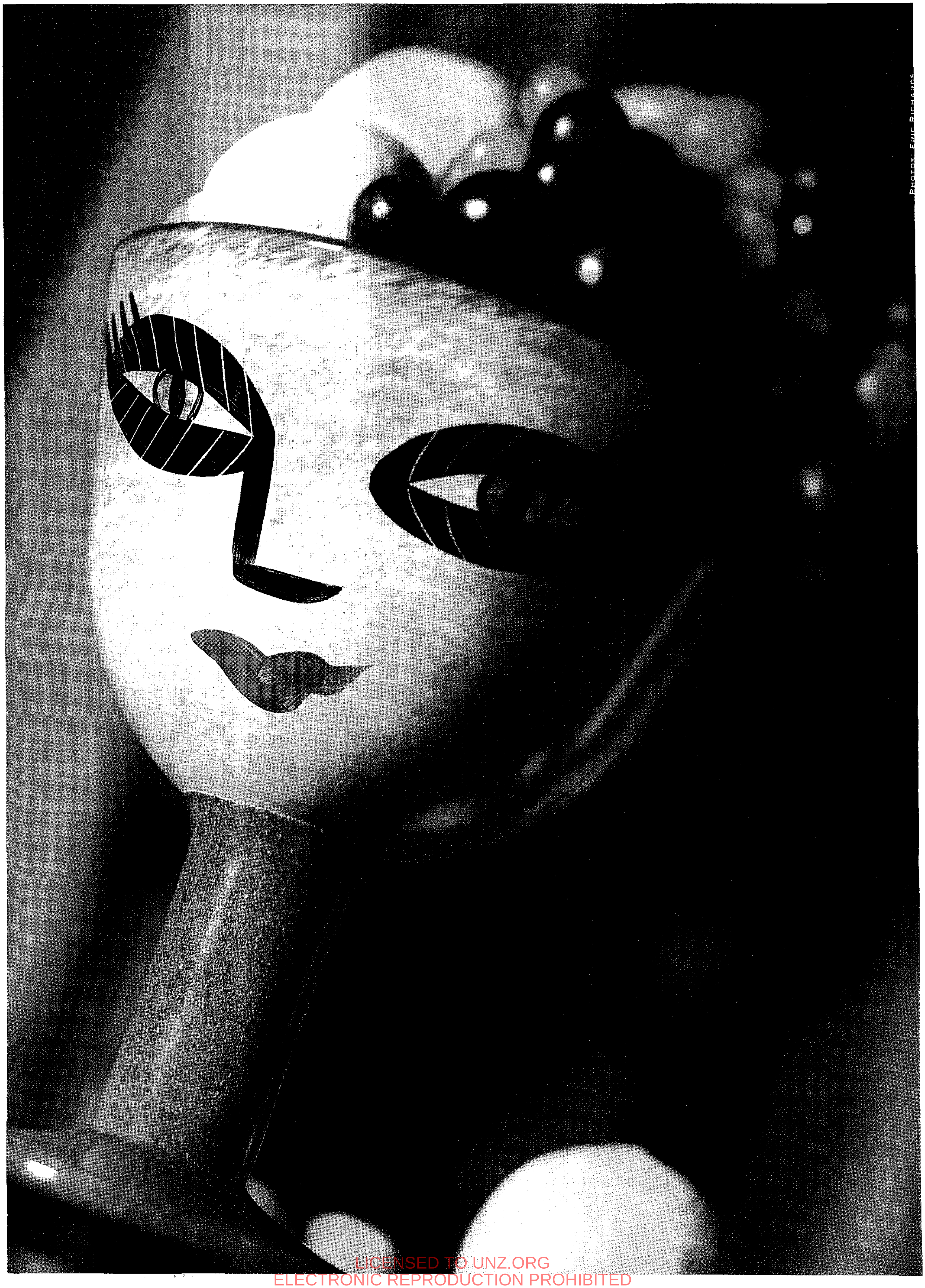

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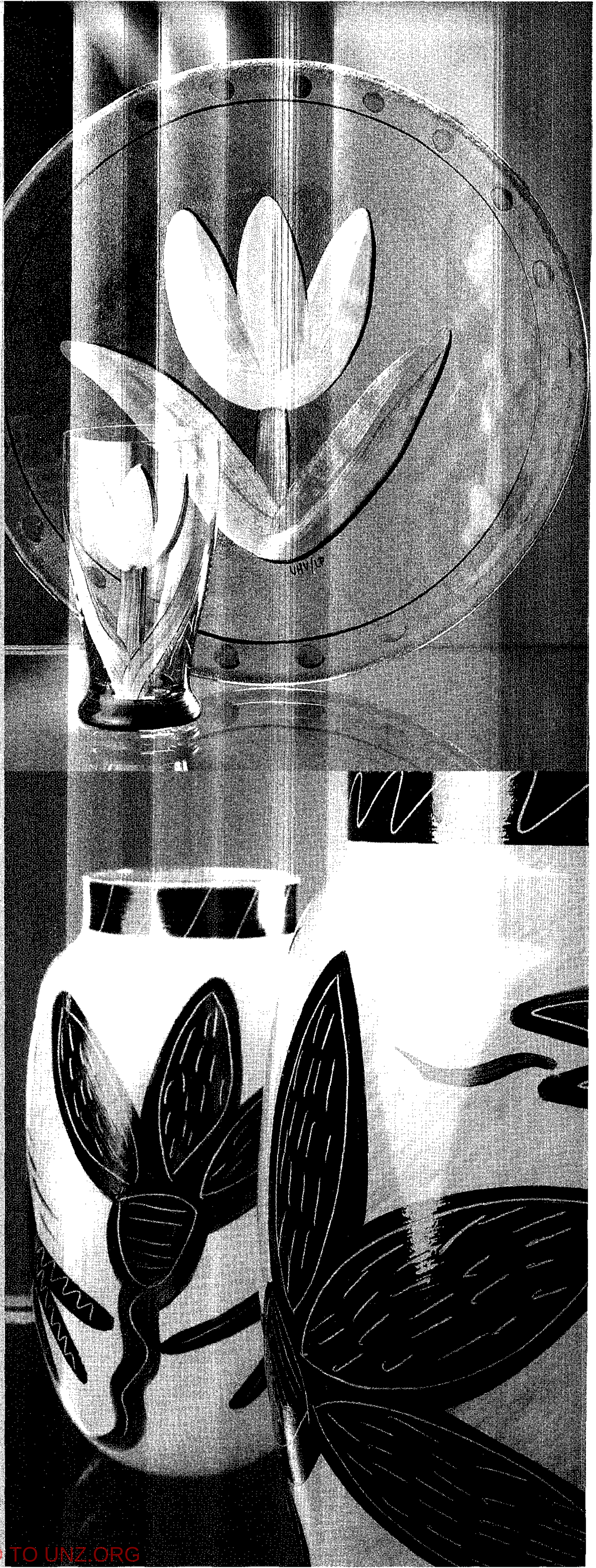

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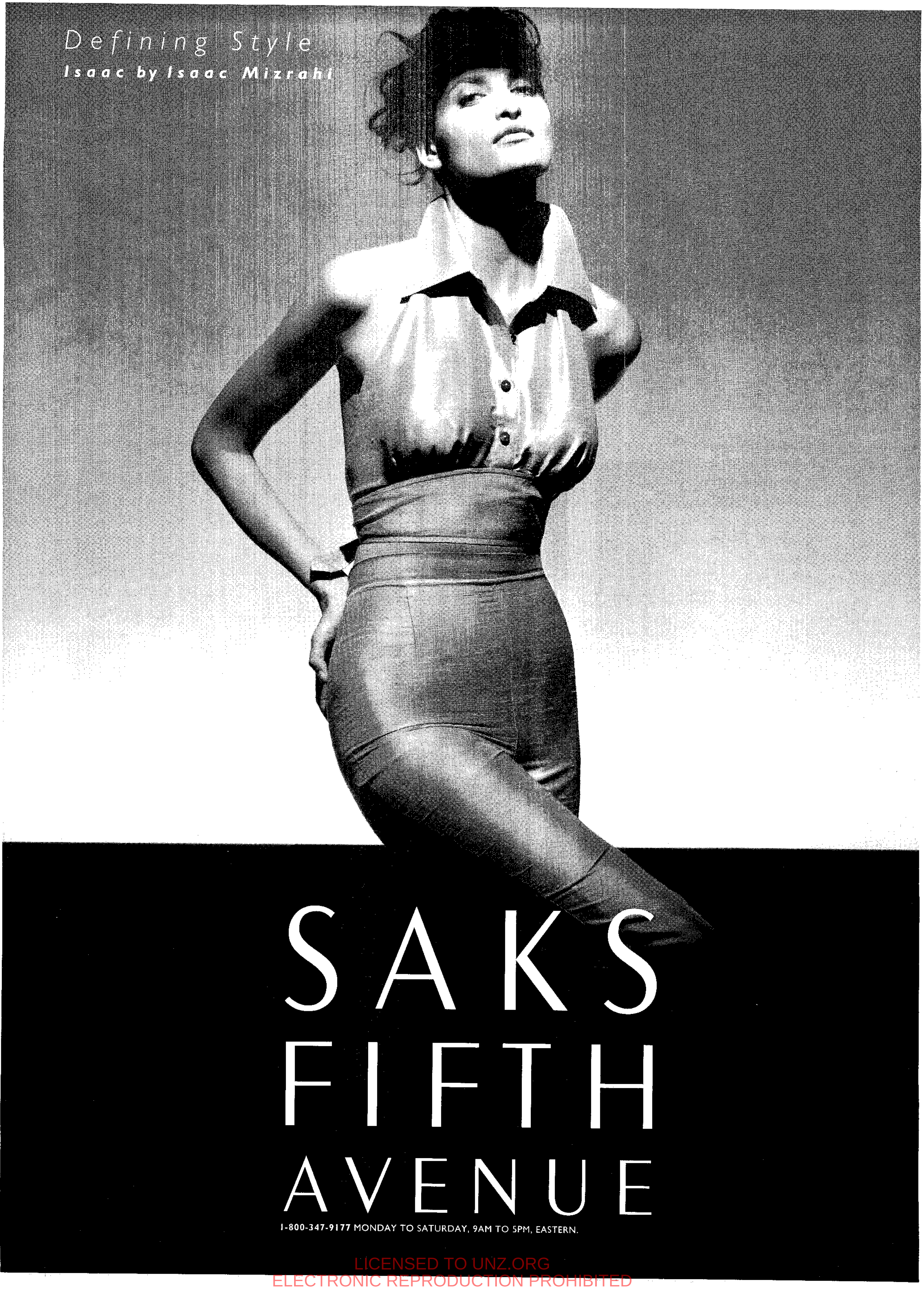
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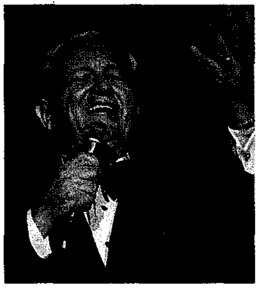
> *"The tough guys were there in the front row with the big cigars. They loved me so much they wanted to kill me, some of them. But their mothers and sisters and their wives wouldn't allow it."*
>
> JIMMY ROSELLI, PAGE 36



36 He Did It His Way

By David Evanier

After Frank Sinatra, singer Jimmy Roselli is Hoboken's other favorite son. Though his shows are packed with pinky-ringed heavies and his song "Little Pal" is the unofficial wiseguy anthem, Roselli's irreverent style and insistence on going his own independent way have repeatedly gotten him into trouble over the years. His voice, luckily, has always gotten him out of it.

46 Untrue Blue

By Hariette Surovell

The next time cops come knocking on your door, you'd better get them to show you some identification. Impersonating the police—one of the region's fastest-growing criminal trends—has become so common in the city that the NYPD has created a special investigation unit to tackle the problem. Here's the story of one drug dealer who became so obsessed with the deadly game of dress-up that he raised it to an art form.

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By Phoebe Eaton, Alexandra Lange, and Carlos Mota

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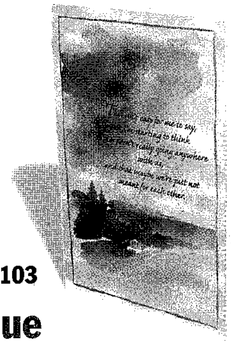

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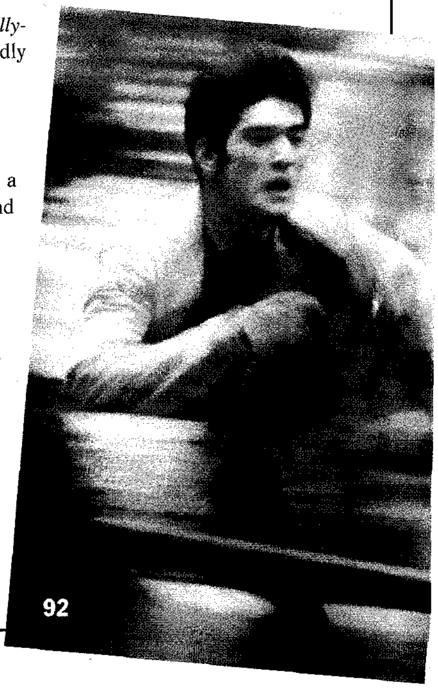

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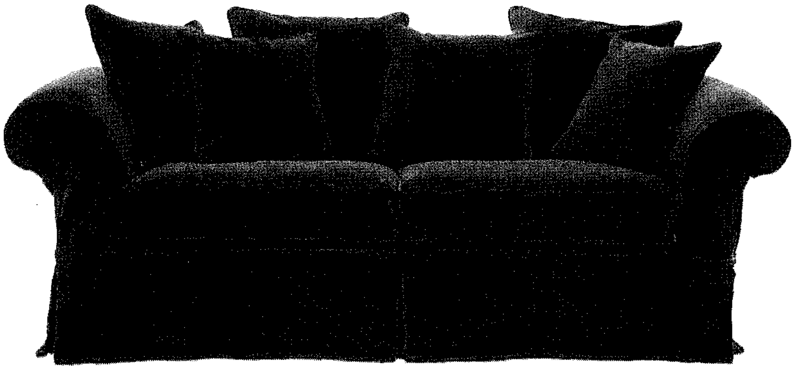

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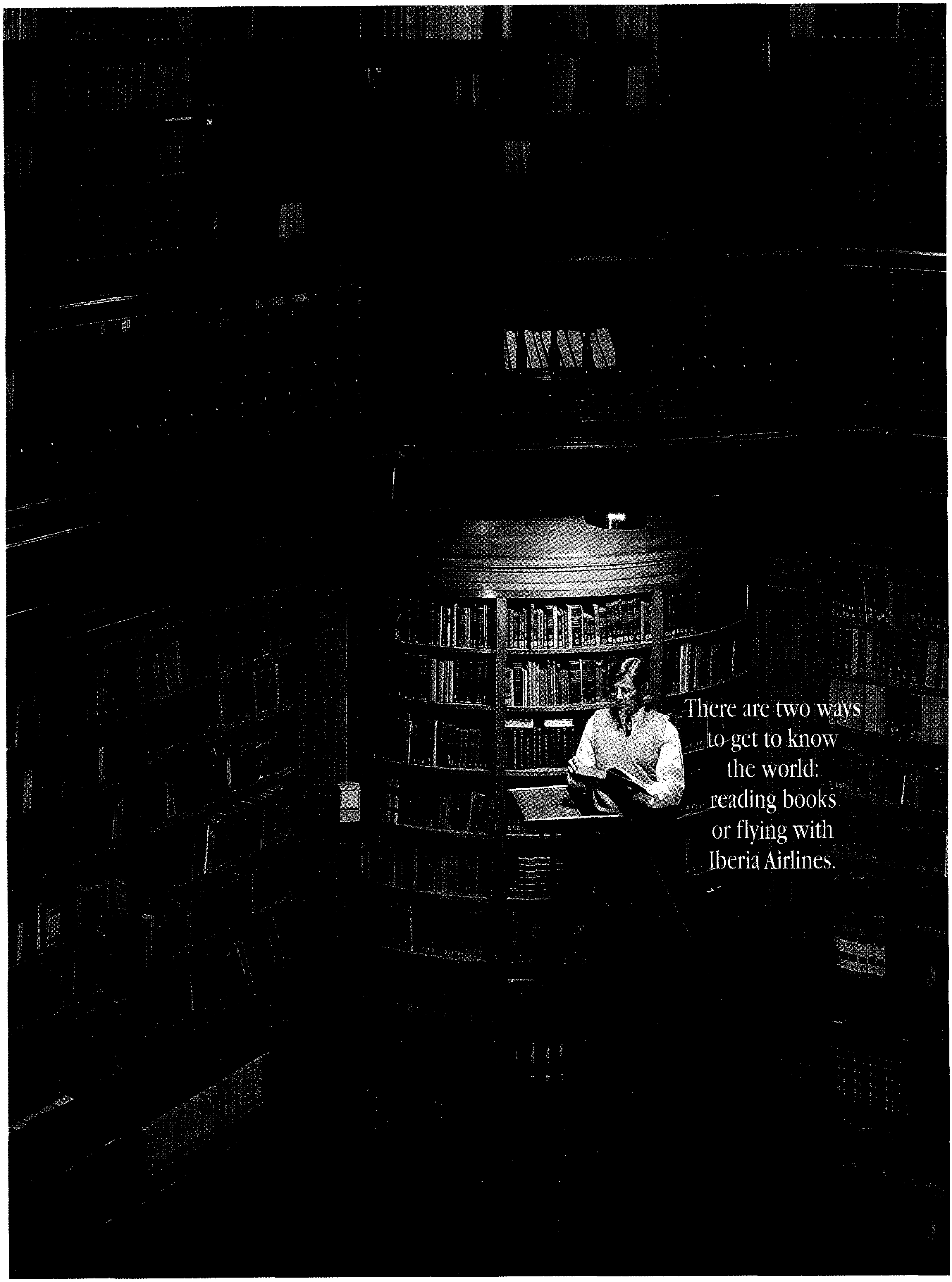
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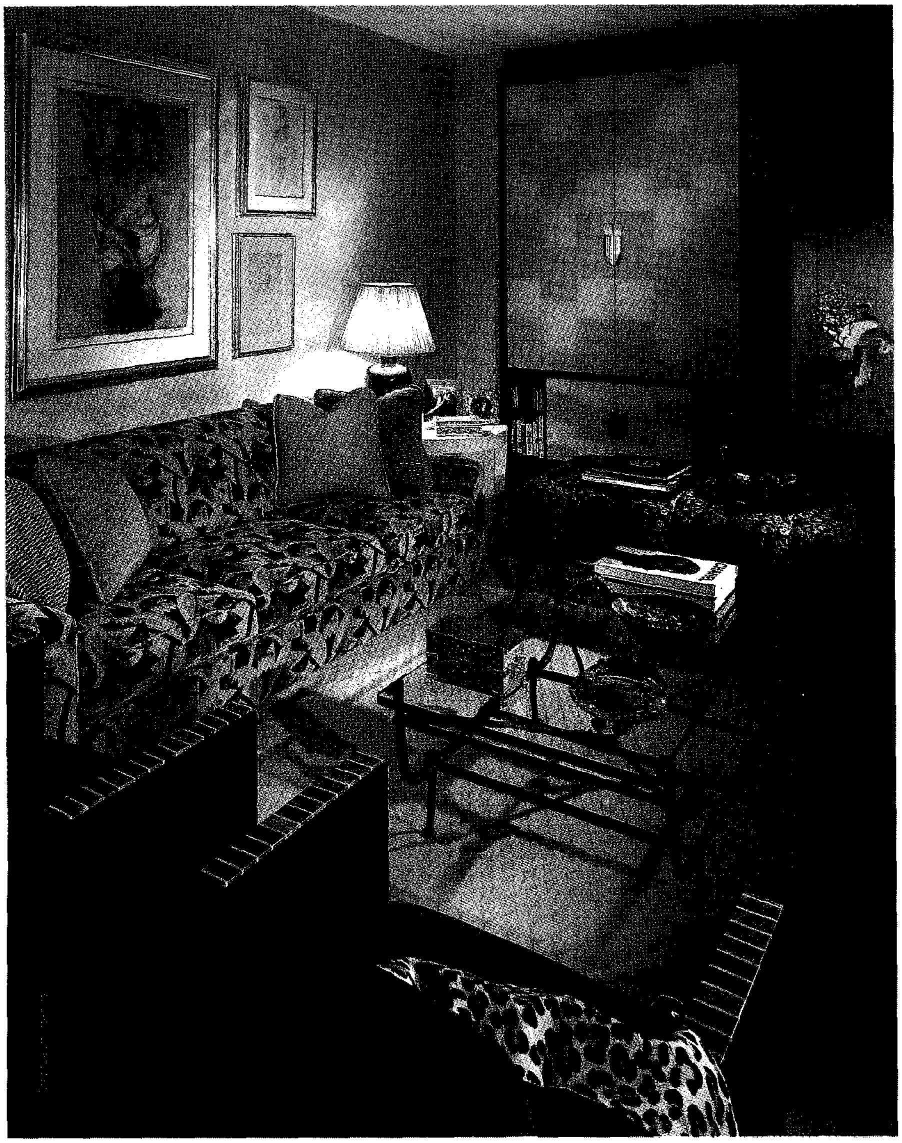

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LETTERS MARCH 25, 1996

Private Lives

The education debate continues uptown; Lori Berenson's cultural quandary; hosannas for Hilfiger; are we the birdbrains?

YOUR "GOTHAM" ARTICLE "IT PAYS TO Study" [by Alex Williams, March 4] left me annoyed and shocked. You presented a story that gave no impression of the real St. David's School—ascendant, warm, and cheerful. If the truth were to be served, St. David's would merit a feature article highlighting its hallmarks: professionalism, love, and enthusiasm.

A great deal of what is excellent in the school is directly attributable to the head of the lower school, Jane Warwick. For many people, her transcendent professionalism represents an educational benchmark in New York City. Her energy and the quality of her efforts are unparalleled. Her love for the children is obvious.

Charles D. Irwin
MANHATTAN

ALEX WILLIAMS'S STORY COMPLETELY MISSes the point. The educational richness of New York's independent schools lies in the choices they offer parents. If one school is not appropriate, many other options are available. Each of our schools has its unique mission, and our students pursue academic excellence and personal fulfillment in different ways.

Stephen M. Clement III
Headmaster, The Browning School
President, Guild of Independent Schools
MANHATTAN

WE HAVE THREE SONS AND HAVE HAD CONsiderable experience with both public and private schools. Our two older boys are in private school in Brooklyn, and our youngest boy is in the fifth grade at St. David's. He began at St. David's in fourth grade after attending P.S. 8 in Brooklyn. Prior to selecting St. David's, we encountered what I believe are some typical experiences in shopping for private schools—the insincere and syrupy claims of a nurturing environment in one and the requirement of a minimum IQ of 140 in another. When we interviewed with St. David's, we were convinced that we had died and gone to Heaven. The administration of the school is friendly, sincere, caring, and dedicated to excellence. Now into his second year at St. David's, our son is happy, challenged, and proud of his school. Despite the fact that he came from a public school, an option I am sure that none of the disgruntled parents in your article would ever consider, no one at St. David's has ever suggested that he needs a tutor.

Thomas G. Amon
BROOKLYN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.*

WE WERE INFORMED BY JANE WARWICK THAT our son needed a reading tutor his first week at St. David's. I pointed out that he had never been taught to read (he was 5) and suggested she give him a chance for a few months. She insisted, and although he was reading well by Thanksgiving, we were pressured to use a tutor for two years.

The bad news doesn't end there. Our son, who completed eight years at St. David's, left and placed in French I for ninth grade after four years of French at St. David's, where his average grade was B-plus. He also left with "no knowledge whatsoever" of algebra, according to the head of the math department at his current high school. It seems that for too long, St. David's has gotten away with not doing what it is paid a great deal of money to do: teach.

Argie Simon
MANHATTAN

YOUR ARTICLE ON ST. DAVID'S STRIKES A familiar chord with many of the students' parents. St. David's "pre-first" class, composed of some 20 out of 40 kindergarten graduates, equals an artificial deceleration of half its pupils for the rest of their St. David's careers. Ms. Warwick argues that some boys need "the gift of time" to prepare for first grade. No doubt some boys do, but it seems unlikely that every single year, 50 percent need to spend an extra year building their pre-reading skills.

Furthermore, the creation of this pre-first class (earning St. David's an estimated extra $200,000 in tuition every year) means that the two St. David's first grades, One Theta and One Pi, are a mix of 6-year-olds who were permitted to skip pre-first, 7-year-olds, and, by midyear, some 8-year-olds.

Can St. David's look the Upper East Side in the face and tell us that graduates of Buckley, St. Bernard's, Spence, Chapin, Trinity, Browning, Episcopal, etc., don't do as well as the decelerated, tutored, therapied graduates of St. David's?

Name Withheld
MANHATTAN

AS A ST. DAVID'S PARENT AND WORKING professional, I am writing to thank you for your recent article on St. David's and the overzealous practices imposed on parents and students by its lower school. Perhaps you would consider a follow-up asking the school to address the following: First, over the past three years, how many students in pre-kindergarten, kindergarten, and pre–first grade have been asked or told to seek professional advice outside the classroom? Second, what is the relationship of St. David's to the tutor-in-residence? How does the tutor get paid? Third, get a list of recommended tutors and counselors and ask them about the students they teach. What percentage of their clients is referred by St. David's?

Name Withheld
MANHATTAN

Strange Trip

ON MY RETURN FROM A THREE-MONTH VISit to Central America, a Customs inspector briefed me about the Lori Berenson case while sifting through my backpack ["The Revolutionary Girl Next Door," by John H. Richardson, February 19].

Volunteering at soup kitchens, sponsoring a Guatemalan child, and contributing time and energy to CISPES obviously impacted Ms. Berenson enough to take her to El Salvador, where she learned more hard facts about human injustice and United States involvement. Is it that far-fetched that her journey would continue to other parts of Latin America? Perhaps she was "manipulated" into an underground "terrorist" group, or maybe the constant reality of rampant hunger drove her to strive for deeper solutions. Nobody can be sure of the inten-

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tions or activity of the MRTA, any more than those of the CIA.

Rather than frame her as a fanatic or as a naïve kid, we should collectively channel our concerns by examining the global issues that compelled Lori Berenson to give up her life for a cause.

Susan D'Aloia
MANHATTAN

PERHAPS IT IS INDICATIVE OF LORI BERENson's naïve understanding of the cultures of Peru that she thought people "eat guinea pigs because they have nothing else to eat." Among the indigenous Quechua and Aymara speakers of the Andes, guinea pigs are a delicacy reserved for ceremonial feasts and other special occasions. These animals were domesticated thousands of years ago and are useful as an inexpensive source of protein. They are kept in the house, fed table scraps, and allowed to grow and reproduce until needed. I might add that they are not only nutritious but tasty, either grilled or stewed.

Andrew W. Miracle
Professor of Anthropology
FORT WORTH, TEX.

Tommy Boy

TOMMY HILFIGER MAY NOT WANT TO ADmit it, but his are the only designer clothes that comfortably fit the mature gentleman ["On Seventh Avenue: Tommy Gets Respect," by Alex Williams, February 19]. Thanks to Tommy, I can still dress with style at age 65 and a 40-inch waist.

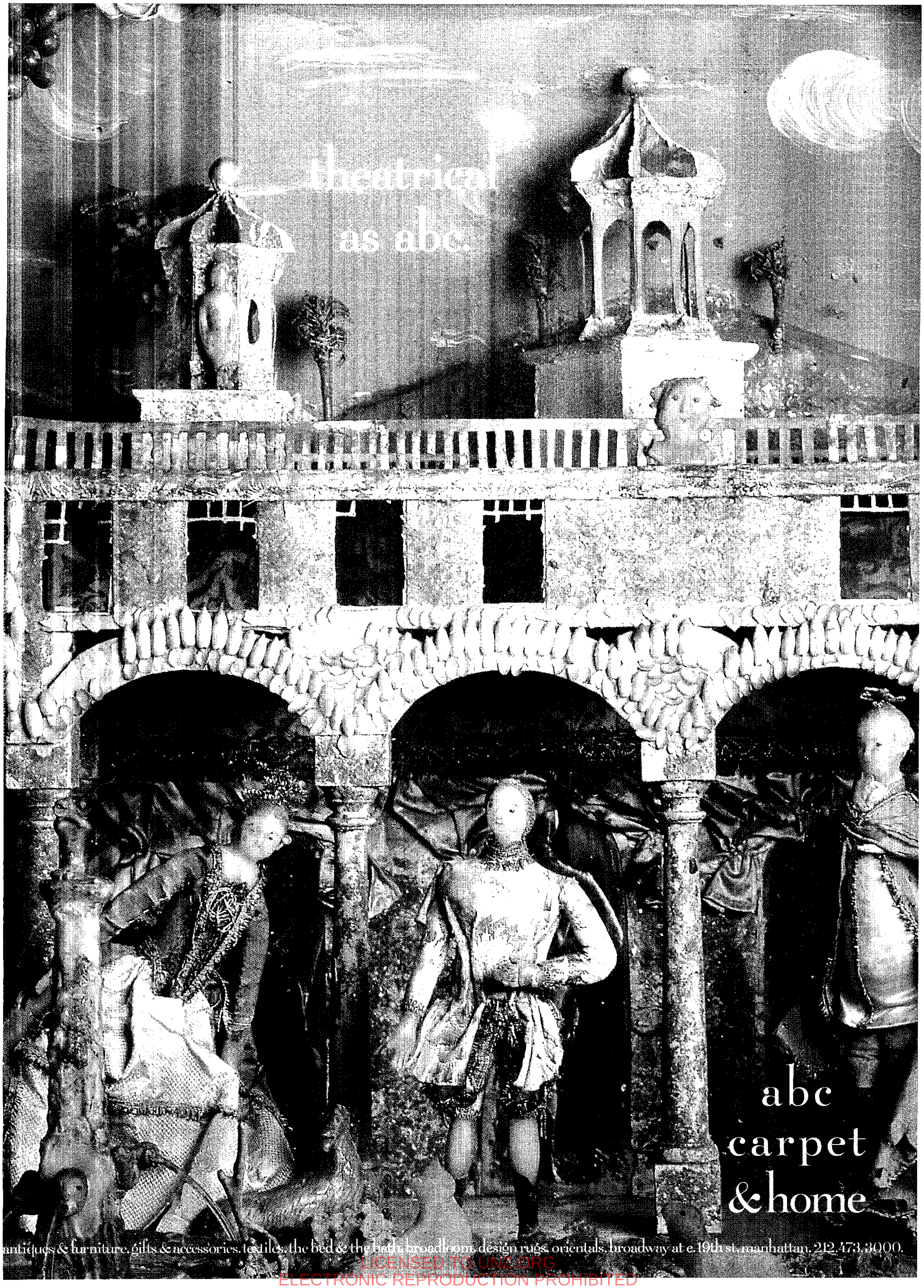
Richard C. VerWiebe
FORT WAYNE, IND.

Birds of a Feather

REGARDING THE BIRD PHOTO ON PAGE 28 OF your February 26 issue ["Gotham: West Side Dining: Under $15"]: Very cute, but the bigger bird is misidentified. Yes, folks, there are peregrine falcons around New York City, but that pigeon-clutcher is a very different raptor—the much more common red-tailed hawk. Incidentally, a pair of red-tails made news last year by nesting on a Fifth Avenue building ledge, but this individual is probably only a wintering bird.

Guy Tudor
FOREST HILLS, N.Y.

Correction In "Does AT&T Know What It's Doing?" by David S. Bennahum [March 18], the site of Bell Labs was misspelled. The labs are located in Holmdel, New Jersey.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BY BETH LANDMAN AND DEBORAH MITCHELL

INTELLIGENCER

POST-TRAUMATIC STRESS SYNDROME

Nachman: Past imperfect

Sure, things are rough for news vice-president **Jerry Nachman** at WCBS/Channel 2, where the evening newscast remains stuck in third place. But it must be a ball compared to his tortured tenure as editor of the New York *Post* under former owner **Peter Kalikow.** In *It's Alive! How America's Oldest Newspaper Cheated Death and Why It Matters,* due in July from Times Books, *Post* executive editor **Steve Cuozzo** paints Nachman as the favorite scapegoat of the financially strapped tabloid. Cuozzo claims that less than a year after Nachman came aboard, a newsroom claque began furiously lobbying Kalikow to dump him. Cuozzo says Kalikow met secretly with staff members who routinely sabotaged Nachman and even kept him in the dark about the hiring of society columnist **Billy Norwich** until the deal was sealed. "I loved working for Peter Kalikow and would do it again tomorrow," says Nachman. "But he was impulsive. He'd go to a party, and suddenly some dermatologist had a weekly medical column." Cuozzo claims that metropolitan editor **John Cotter**—gleefully anticipating Nachman's firing—told colleagues to expect "a piece" of the editor's estimated $300,000 salary. But when Cotter died just before he was to jump ship to the *Daily News,* newsroom executives got "pieces" of Cotter's salary instead. ("I liked Cotter," says Nachman. "He was drunk a lot. He's dead. I miss him.") But the sharpest jabs in the book are reserved for **Steve Hoffenberg** and **Abe Hirschfeld,** who took over the paper in 1993. According to Cuozzo, the two were at each other's throats from the start. Hoffenberg once chased a terrified Hirschfeld into an office, pounding on the door and shouting, "Come out, you lousy Jew." Charged with fraud last April, Hoffenberg is now in jail awaiting sentencing.

GALOTTI GETS THE BOOT IN ITALY

Ron Galotti: Crimes of fashion

It wasn't exactly a warm Italian welcome for *Vogue* at the Milan fashion shows this season. Arriving at the MaxMara show earlier this month, the magazine's sleek publisher, **Ron Galotti,** was given the cold shoulder by the Milanese, who told him he had to wait until *invited* guests were seated. "The Fire Department became extremely strict this year, and because of space, publishers"—as opposed to editors—"were not given seats," says a MaxMara insider. "Ron demanded admittance. He became very aggressive. He told someone that the reason editors came was because of him. It was a veiled threat." "That doesn't sound like something I would say," protests Galotti, who insists that he *was* invited, and then badly treated. "They can fabricate what they want, but we were sent a letter asking us to come to MaxMara, and then when we did go, they didn't want to be attentive, so we left. I'm really busy when I'm in Milan and Paris, so it wasn't a big deal."

IF YOU CAN'T BEAT 'EM, BOOK 'EM

Forked-tongued **Donald Trump** is bragging to friends in Palm Beach that he's about to close the best deal since the Dutch bought Manhattan for $24 and a handful of beads. The cunning casino operator is waging an all-out campaign to woo Seminole Indian leaders in an attempt to jump in on their future gambling operations. Trump is apparently hoping Florida's Native Americans will forgive or forget his past indiscretions—such as his reported reference to Connecticut's dark-skinned Pequots as the "Michael Jordan Indians," his bitter complaints that Indian casino owners have an unfair tax advantage, and his observation that "organized crime is rampant on the Indian reservation." But that's all in the past. Earlier this month, Trump invited members of the Seminole tribal council and their wives to join him on a swank all-expenses-paid outing to Atlantic City. The day began with a trip to Jersey on Trump's 727 and climaxed with a Rod Stewart concert at his Taj Mahal. "Rod was fantastic," gushes Trump. The jury is still out, however, on Seminole chief **James Billie**—an aspiring, underappreciated country singer who was hired by Trump to open for the Beach Boys at Mar-a-Lago last week.

Donald Trump: Indian giver

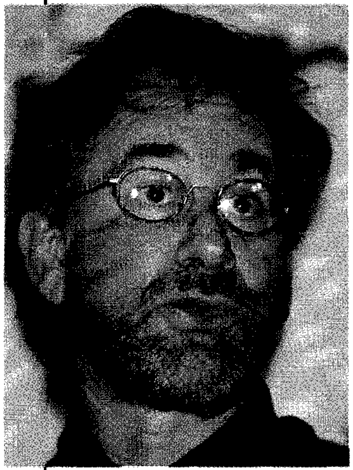
bottom, Trump, John Barrett/Globe Photos; headdress, Horst Schafer/Globe Photos.

SPIELBERG GETS *MAD*

Mad TV's most famous skit has yet to air, and it never will if **Steven Spielberg** has his way. The nervy Fox sketch show—loosely based on *Mad* magazine—provoked a behind-the-scenes furor with a spoof on Spielberg's *Schindler's List.* Shot in black-and-white, the bit is called "*Schindler's*

SCHOOL DAZE IN THE HAMPTONS

A bitter struggle over who will educate the offspring of actor **Roy Scheider** and director **Barry Sonnenfeld** has escalated into an all-out war. After angrily resigning from the board of the elite Hampton Day School last December, eleven renegade HDS trustees, including Hamptons fixture **Tinka Topping** and restaurateur **Toni Ross,** have decided to launch a rival academy: the Hayground School. And while the fledgling educators claim they're seeking "peaceful co-existence," their actions suggest otherwise. After an off-the-cuff fund-raiser at the home of **Ann** and **Thomas Gerschman** netted $1.2 million in a single night, the group plunked down $300,000 for a thirteen-acre spread on Mitchell Lane, right next door to HDS, and celebrated the purchase by poaching three top faculty members from the embattled school. Needless to say, HDS is not amused. "[We] question the motivation behind . . . building a school less than half a mile down the road," sniped a recent HDS memo. "[The Hayground trustees] do not appear interested in constructive or collaborative cooperation."



Steven Spielberg: Close encounters

Courtney Love: Yellow journalist

Lost—The true story of a man with a sense of justice, but no sense of direction." It portrays a frustrated Oskar Schindler and wife driving aimlessly around and bickering over how to get to the train station where Jews are being rounded up by the Nazis. "It was right after the exit," Schindler says to his wife. "No, he said *bear* right at the exit," his wife replies. The couple make a stop in Russia before they finally reach the train station, deserted except for the baggage left by the rounded-up Jews. "No, no, no, no, no," Schindler cries. "I failed. I did not save one of them." Replies Mrs. Schindler: "I hate to say it, but I told you so." Tasteless? Well, *yes,* and Spielberg was furious when he got hold of a leaked script last summer. A flurry of furious phone calls by Spielberg and former MCA head **Sid Sheinberg** ensued. Sources at Fox say **Rupert Murdoch** himself was called, as was executive producer **Quincy Jones,** a longtime Spielberg pal. The campaign apparently paid off. Though the segment technically remains alive, insiders claim it will never see the light of day. Gripes one Fox source, "Basically, it's been censored."

LOVE AND WAR; A DAY AT THE BEACH

DUCK, DUCK, GOOSE: Geese in the tristate area can rest a little easier now that De Gustibus at Macy's has canceled its foie gras–cooking class. After a long PETA campaign, the gourmet school recently sent out an apologetic letter stating that it was axing the workshop "in an effort to develop a better understanding of the issues and avoid any inconvenience to consumers." "We're thrilled that Macy's is listening to its animal-loving customers," says PETA's publicity glutton **Dan Mathews,** who claims that demonstrators had planned to picket the store dressed as Mother Goose.

LABOR OF LOVE: The nastiest review of **Melissa Rossi's** unauthorized new **Courtney Love** biography (*Courtney Love: Queen of Noise*) might be the critique Courtney has in mind for an upcoming issue of *Spin* magazine. The frequently apoplectic Love is said to be especially apoplectic over the tawdry tell-all, which delves deep into her dirty laundry—literal and otherwise.

GO ASK ALEX: Some people will do anything to get a buzz going. Like **Thomas Puccio,** the celebrated criminal-defense attorney who larded his book party at the Harmonie Club last week with his notorious clients. The star of the show was accused rapist and former fugitive **Alex Kelly,** who arrived with his parents, **Melanie** and **Joe Kelly,** and his new girlfriend, **Elisabet Jansson.** Pretrial motions on his case began three days later.

STAR SEARCH: Sounds like a tough assignment for *Central Park West* producer **Darren Star.** With his show still struggling to recover from its recent drubbing, Star has set his sights back on Hollywood, but first he has to coax a feature film script out of virgin screenwriter and professional New York *Observer* sex columnist **Candace Bushnell.** The two are decamping to St. Barts, where they will await their muse on the nude beach at Salines. "We hope to get inspiration while covering ourselves up with our PCs," quips the fast-living Bushnell—who is also putting finishing touches on a collection of her columns for Atlantic Monthly Press.

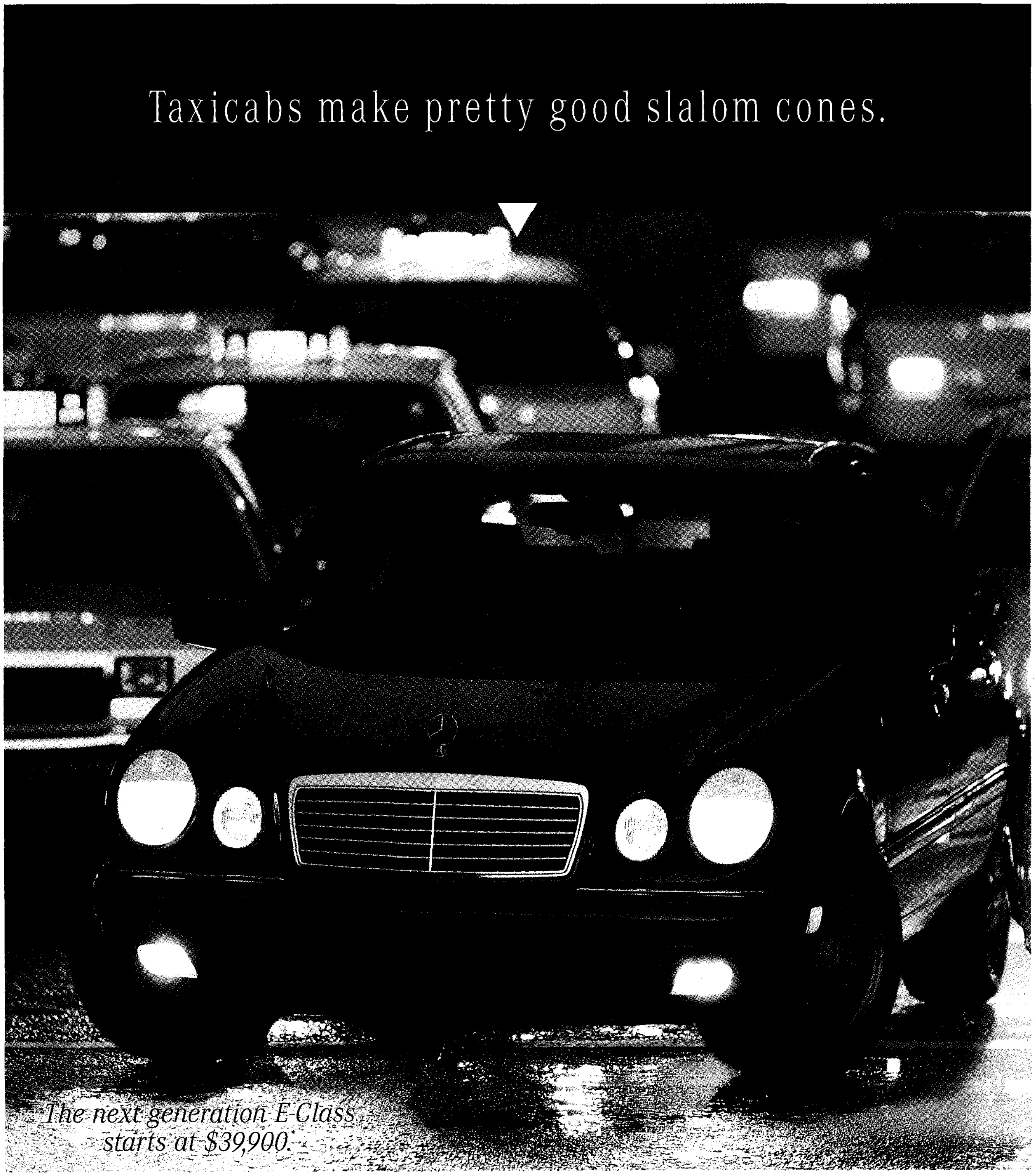
Additional reporting by Earl Crittenden, Matthew Pincus; and Maria Ricapito.

A MISFIRE ON *CROSSFIRE*

Keeping names straight on the party circuit is hard enough. But genial ex-candidate **Steve Forbes** seemed to have an especially tough time of it on the campaign trail. Consider this encounter a few weeks ago. Arriving for an interview at a makeshift CNN studio, the candidate worked his way down a long corridor filled with milling staffers, smiling and shaking hands. "Hi, I'm Steve Forbes," he said, approaching a woman with frosted hair and an even frostier demeanor. The woman paused for just a moment before extending her hand. "Well, hello," she said slyly. "I'm **Geraldine Ferraro.**" Onlookers report that a more-perplexed-looking-than-usual Forbes stepped back and focused a quizzical look on Ferraro before hightailing it down the hall. Maybe he was on automatic pilot. Maybe he doesn't follow Democratic politics. Or maybe he didn't know that the former vice-presidential nominee had just landed **Michael Kinsley's** so-called "lefty seat" on CNN's *Crossfire.*

Geraldine Ferraro: Low profile

Photographs: top, Andrea Renault/Globe Photos; center, Steve Sands/Outline; bottom, John Barrett/Globe Photos.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GOTHAM

The most fatally fascinating thing in America—*James Weldon Johnson*

THE FRONT PAGE

Rich Ma'am, Poor Ma'am

First Ladies aren't supposed to worry about money.

Hillary Rodham thought she'd hit the jackpot. Perhaps Bill Clinton's eyes did tend to wander whenever Ozark chicks with bad dye-jobs sashayed by, but a girl looking for a good husband can forgive a Yale Law School graduate an indiscretion or two, or ten. Never mind the abusive father, the wacky mother, the ancestral hovel in Hope, Arkansas. Bill had already risen way above that, and he would continue to rise. He was ambitious, and—a smart girl with fairly humble origins herself (her father sold drapes for a living)—so was she.

Imagine her dismay when she realized the one hunger Bill lacked was for money. As you've perhaps already read in the 17,000-word excerpt of Jim Stewart's *Blood Sport* in last week's *Time*, there Hillary would sit with Bill in her broker's office, patiently asking questions about her accounts, while Bill would ramble on and on about politics. Whenever a financial question arose, Clinton would say, "Just run it by Hillary, would you?," leaving it to the missus to tote the numbers: His state salary ($26,500) and her salary ($24,500) against their unpaid student loans, a future home, and a child who would no doubt want to go to law school a couple of decades hence. All that, plus maintaining a not-for-profit husband.

It's the sort of thing that could drive you into a wildly speculative, low-rent land deal with your rich friends the McDougals. And when the deal went quickly south, to try to gain whatever tax advantage possible, even if it meant bending some rules a bit. And when the deal went really, awfully bad, to go into freakish denial, so that when the McDougals offered to get you out of the whole sorry mess, you'd snap, "No! Jim told me that this was going to pay for college for Chelsea. I still expect it to do that!"

How un–First Lady–like, to be worrying about *money*. And as if to throw Hillary's financial troubles right in her face, there in all the papers last week was just a small sampling of Jackie Kennedy's very nice things, about to be auctioned off by Sotheby's and expected to bring in more than $5 million.

Jackie came from wealth of the North Shore/Newport kind, and she married into wealth of the Brookline/Hyannisport kind. So JFK's eyes tended to wander when L.A. chicks with bad dye-jobs sashayed by, but by God, Jackie at least would never have to worry about tuition.

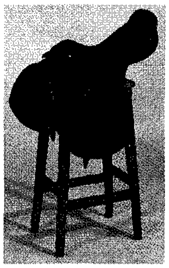
After Jack there would be a shipping tycoon, and then a diamond dealer, and so without really thinking about it, Jackie would die worth more money than ever, which would be passed on to John and Caroline, who both went to law school but will now never actually have to practice law, focusing instead on writing books, starting magazines, and maybe even going into politics someday.

After all, they can afford it.

SNIPE OF THE WEEK "I don't think [Al] D'Amato came out and said 'Punish her,' but the governor is probably acting as a good surrogate, as a good toadie, *to let it be known* that he is taking care of the situation," a state assemblyman told *New York* after Lieutenant Governor Betsy McCaughey Ross was stripped of her police-escort detail.

NEXT! "When Bratton finally does leave, Rudy Crew better watch out. Because for people like Giuliani, there's always gotta be somebody else to pick on."—A police executive, commenting on the renewed feud between Mayor Giuliani and Police Commissioner Bratton

STORY OF JACKIE O. "Personally, I would think you could easily get up to $5,000. Most of the leather community wouldn't even have dreamed it could be available."—Merrill Seldes, owner of the Noose leather-and-fetish store, on her customers' presumed interest in Jacqueline Onassis's leather riding saddle, which Sotheby's will offer at auction on April 25; the estimated price is $300–$500



IT'S HOT "It's the ultimate. It's the Tiffany. It's the Beluga. It's the top-of-the-line carnivoric experience."—Marc Sherry, co-owner of Old Homestead Restaurant, struggling to explain the difference between his new $150 Kobe Supreme steak and the original Kobe, which costs $50 less

Crime

MEDICINE LORDS

ON A SNOWY WEDNESDAY IN EARLY January, police in Washington Heights stumbled upon a cache of exotic drugs with an estimated retail value of more than $1 million. This in itself was not strange—to many people, Washington Heights *means* drugs. What was strange was that the drugs discovered were not those usually associated with the neighborhood: no crack, no powdered cocaine, no heroin. Instead, police puzzled over names like Quibron, Ethmozine, Noroxin, and Tigan, drugs used, respectively, to treat asthma, irregular heartbeat, urinary-tract infection, and nausea.

"Illegal drugs that get you high—it's easy to know who wants those," says Lieutenant Eugene Shields, commander of the 33rd Precinct's detective squad. "But this stuff? This one helps you breathe easier; that one speeds up your heartbeat. Where are you supposed to go with that?"

That, apparently, was one of the problems encountered by Mario Espinal, a 23-year-old petty thief from Jersey City allegedly recruited by a major Ecuadoran crime syndicate to find a buyer for the drugs, and so far the only person to be charged in connection with the case. The other problem for Espinal, and the roundabout reason why he is due back in court two weeks from now, was his girlfriend.

You may recall this part of the story, accounts of which appeared in the newspapers: About 3 P.M. on January 3, police responding to a flurry of calls arrived at the intersection of Broadway and West 175th Street to find a mob of people, some wielding baseball bats, attacking a black Lincoln Town Car. In the ensuing frenzy, cops fired five shots at the sedan, which sped off on a very brief high-speed chase along Broadway, jumping a curb briefly and grazing an 11-year-old girl before spinning out on the snow-slicked street. At a press conference that evening, police identified Espinal as the driver, charged him with reckless endangerment and assault, and said his attackers were friends and relatives of a girlfriend he had been fighting with.

"This looks like a relationship gone bad," Nicholas Estavillo, deputy chief and Manhattan North borough commander, told the assembled reporters, who—despite many unanswered questions and some incredulity—generally reported it that way.

"Mario was sitting in here that night, feeling all sorry for himself," says one 33rd Precinct detective. "I said to him, 'I know, Mario—your girlfriend broke up with you, you got beat up, your car got smashed up, you got shot at by the police, and you got arrested. And the New Year's only three days old.' "

It wasn't until later that it became clear just how sour Espinal's 1996 was destined to become.

After their press conference, police caught a man breaking into a van parked outside the station house, where it had been towed after being found, doors open, near the scene of the mob attack on Espinal. The burglar said some men he didn't know had offered him a great deal of money to steal about 100 boxes from the van, boxes similar to one police found in Espinal's car.

"We didn't know what we had until then," Shields says.

City police might consider what they found unusual, but it is not uncommon, says Andreas Stephens, unit chief of the FBI's Interstate Theft and Government Reservation Crimes Unit, which oversees the government's war against the $4 billion–a–year stolen-cargo industry. Electronics equipment and clothes are popular, but far from the only merchandise targeted by cargo thieves. "Even shrimp is in jeopardy at certain times of the year," Stephens says.

STATE

You Never Know

Recently, New York Lotto players lucky enough to beat the nearly 1–in–13 million odds were given an exciting new option on how they collect their prize money. In addition to being able to take their winnings in 26 installments over 25 years (previously 21 over 20 years), winners could now take their prize in one giant lump sum. That lump—the cash value of the annuity the state buys to produce the annual payments—is considerably smaller than the advertised jackpot, but giant nonetheless (for the $15 million jackpot paid out two weeks ago, the lump-sum payment was $6.7 million). And thus, the Lotto game has taken on a whole new level of gambling thrill: Is it better to take the state's annuity, or invest the money yourself?

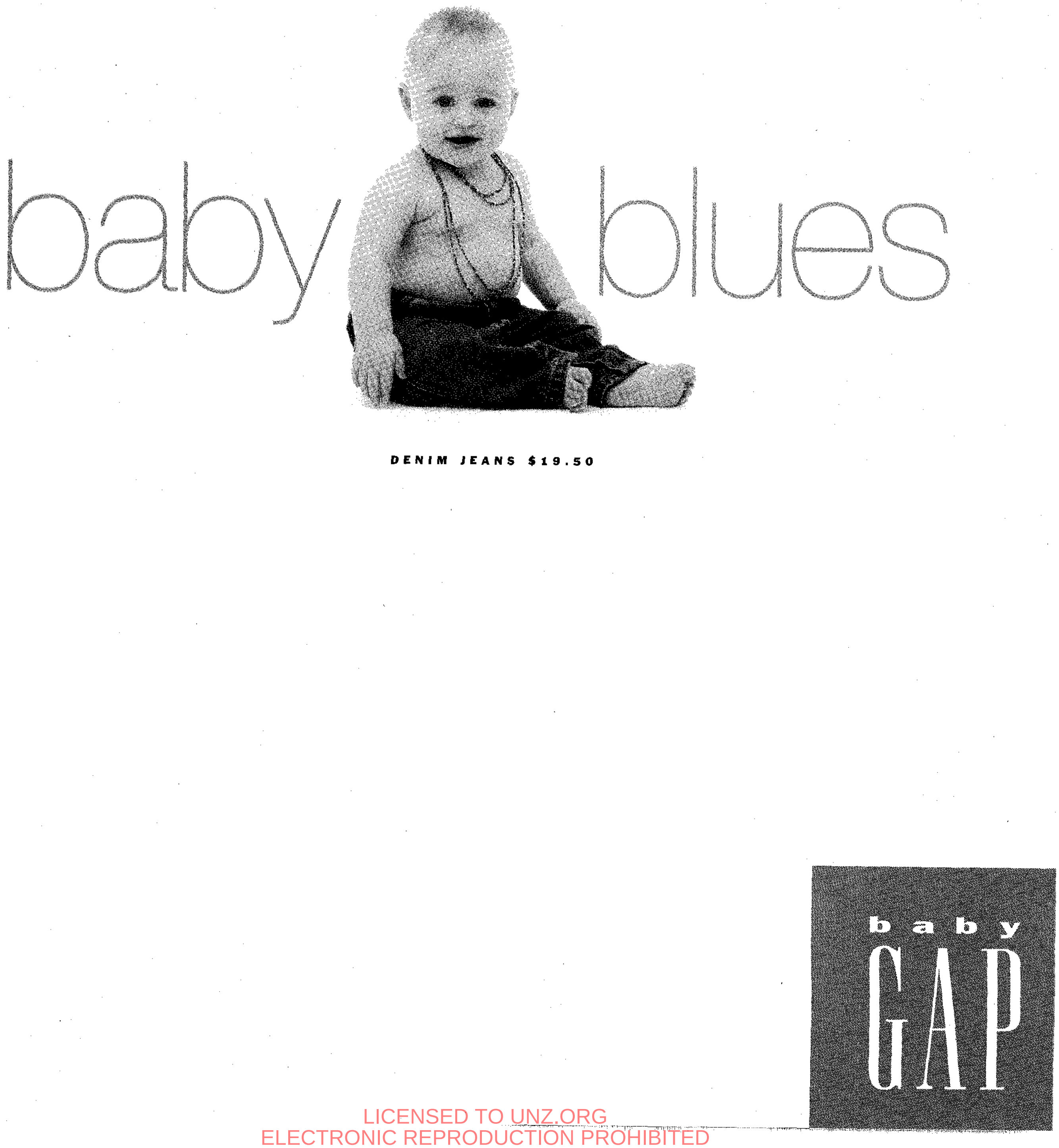
"Our investment is very conservative," reasons Lotto spokesman Bill Knowlton. "We have to be. But if you're willing and you have the desire, there are lots of good reasons to take the cash." So far, Lotto players seem to agree; only a month into the change, 55 percent are already choosing the lump-sum option when they play.

It's not that simple, of course, as several financial advisers consulted by *New York* made clear, sort of.

NORMAN VANAMEE

- DAVID N. KAHN, TAX PARTNER WITH GOLDSTEIN, GOLUB, KESSLER AND COMPANY, P.C.: "Although you do have a tax bite, which the state's annuity doesn't have to deal with, you're better off taking the money and putting it in your own hands and hoping you can grow it better. [With the state's annuity] you just will have less available to you to invest at a later time."
- JANE BRYANT QUINN, FINANCIAL COLUMNIST FOR *Newsweek* AND THE *Daily News:* "Clearly that up-front tax is a huge hit to make up. Plus, you're looking at having to make a higher rate [than the state] over 25 years, *guaranteed*. Generally, if you don't know a lot about investment, it would probably be better to take the state's package, even if it's in a conservative investment."
- LEWIS J. ALTFEST, PRESIDENT OF L. J. ALTFEST & COMPANY, INC., HIS OWN FINANCIAL PLANNING FIRM: "You've got these people that are going to get the money and they don't know what the hell to do and how to budget. If you are a spender, you should be taking the [annual] amount, simply because you can't spend more than the yearly amount."
- BYRON WIEN, MANAGING DIRECTOR AT MORGAN STANLEY: "It depends on your risk tolerance. If you're willing to put your money in equities, you really could do a lot better and also live off the interest. Over the past dozen years, there's been a 15 percent return on equities, which doubles your money in five years. On that basis, you're better off taking the money."

Photograph by Photofest.


baby blues
DENIM JEANS $19.50
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GAP

The pharmaceutical stash, it turns out, had been stolen the previous day from a tractor-trailer parked outside a southern–New Jersey motel. "Whoever did it knew what they were looking for," says a New Jersey detective investigating the case; he, along with other law-enforcement agents, believes the job was pulled by an Ecuadoran gang, which then hired Espinal to find a buyer. The fight with the girlfriend's family appears to be unrelated, police say. The FBI refuses to comment, as does Espinal's lawyer, except to say that her client pleads not guilty to the charges against him "at this time."

Stephens says the FBI sees about twenty heists of non-narcotic drugs a year: "Birth-control pills, high-dosage ibuprofen, over-the-counter stuff." The goods are shipped to foreign countries (often in Latin America) or sometimes sold to chain drugstores in the United States. Heart medicine may seem an unlikely target for thieves, but everything is fair game.

"This is America," Stephens says. "Everybody is looking for a bargain."

ED SHANAHAN

Fashion

REALLY BIG HAIR SHOW

AMY FINE COLLINS, STYLE EDITOR OF *Harper's Bazaar,* was obviously, painfully, out of her element. She had shown up to promote *Hair Style,* her $60 coffee-table book featuring the work of top coiffeurs such as Julien d'Ys and Frederic Fekkai. But the books remained in a quiet stack beside her as an army of big-haired, brightly taloned and spandexed potential customers marched past on their way to the "Mega Hair" booth.

Collins sighed and adjusted the collar of her Geoffrey Beene tweed suit. The scent of Final Net lingered in the air. "I'm quietly trying to suggest an alternative beauty aesthetic," she said.

At Mega Hair, Lori Ruzek, an instructor-extensionist, was demonstrating what the booth touted as A SMALL INVESTMENT FOR A BIG FUTURE. "This is not a conventional clip-on extension system," Ruzek explained. "Our extensions are permanently fused to existing hair with a patented adhesive." Photographs of satisfied Mega Hair clients were presented. "This is Tina Louise," said Ruzek, pointing to a young woman with a voluminous blonde pile on her head. "Not the Tina Louise from *Gilligan's Island*—Tina Louise the lounge dancer. We've also done Jon Bon Jovi and Paula Abdul."

The International Beauty Show is where beauty happens—real beauty, the looks that actually make it onto the streets. In the past 79 years, the IBS has launched such revolutionary hairstyles as the bob, marcel, kiss curl, and pageboy. Not to mention the feather and poodle cuts, empire look, flip, and beehive.

The 80,000 salon professionals from more than 50 countries who descended upon the Javits Center last week crowded the 1,400 booths and crammed the aisles, seemingly unbothered by a hair-spray-rich atmosphere that bordered on flammable. "The big trends today are colorful hair, extensions, self-tanning products, and aromatherapy," said one IBS publicist, not really doing the event justice.

The big success of recent shows has been the Hairdini, a bendable foam-covered wand used to create "up-dos" like French twists and chignons in less than a minute. Denie Schach, who invented the Hairdini in 1993, had followed up with the Teeni Hairdini (for short hair) and the Mighty Big Hairdini (for long hair). Could Schach top herself this year? *Yes,* resoundingly *yes,* answered the crowd huddled around booth No. 2517. Everyone agreed that if a lot of heads needed braiding, the Braidini was the only logical choice.

Two aisles away, Haywood Hunter, the president of California Sun Laboratories, Inc., was touting the benefits of his Ultra Dark Instant Self Tanning Lotion. "George Hamilton ordered an entire case," boasted Hunter. "He sent me a personal letter telling me it was the best tanning product he had ever used." Meanwhile, Tracy Neidkowski, an account rep for Esthetic Research Group, explained the advantages of private-label cosmetics. A picture of Christy Turlington, clipped from a fashion magazine, was prominently displayed on the counter. "Yes, we know Christy has a contract with Maybelline," Neidkowski said impatiently. "But we thought that her image—clean, fresh, sophisticated—perfectly represented what our line was all about."

Other emerging beauty products included Rejuvenique, an electric facial-toning mask that resembles the headgear worn by Jason in *Friday the 13th;* Seche Zodiac Nail Lacquer, a line of nail polish based on the color values Sumerians assigned to the astrological signs 5,800 years ago; and Ji Ji's Sugar Bare, an edible wax hair-removal system formulated with raw cane sugar.

Nothing at the show compared, though, to the theatricality of Sally Beauty Supply's homage to the Bond girl. While Tina Turner's *GoldenEye* theme song played quite loud, three models with disheveled hair took the stage and began undulating to the beat. In the background, three supporting models, dressed in Ray Bans and lingerie, executed a complex choreography of synchronized hand movement. Two go-go boxes flanked the stage; inside, models tossed their heads, spritzing hair spray with wild abandon. For the finale, hairdressers appeared onstage and, while dancing in place to the music, performed minor miracles with the models' hair.

A few feet away, Krista Komporlis, a "nail tech" from Body Accents in Hasbrouck Heights, New Jersey, worked undistractedly as the *GoldenEye* number reached its climax. She wielded an airbrush with precision, applying a thin layer of paint to the client's three-inch nails. "Nails are like hair," Komporlis mused. "The bigger, the better." She patted her helmet of classic mall hair with one hand in a single proud gesture. The disc jockey notched up Tina's voice several more decibels. Komporlis shot her fist in the air. "Yeah, pump up the *volume!*"

RENE CHUN

Photographs: top, Teru Kuwayama; bottom, Patrick McMullan.

THE FIRST DAY OF SPRING
IS RARELY
THE FIRST SPRING DAY.

DEPENDING ON THE WEATHER, THE TWO ARE SOMETIMES WEEKS APART.

ASTRONOMERS CALCULATE SPRING'S OFFICIAL ARRIVAL THIS YEAR TO BE THREE MINUTES AFTER THREE IN THE MORNING ON MARCH 20TH.

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At Stubbs Books & Prints for the opening of Brigid Berlin's show of 'tit prints'

By Ariel Kaminer

Photographed by Patrick McMullan

Top, Earl Monroe, Judith Aronson, and Walt Frazier at Maxim's for the CIT Group's NBA Celebrity Dinner Program. Above, Diana Lyne and Ken Aretsky at a tasting for their new restaurant, Butterfield 81.

"I WAS OBSESSED WITH O.J.," SAID BRIGID BERLIN, explaining the unlikely inspiration for the color prints she made with her breasts, "and I refused to go through one year of that trial without doing something with my hands. Just slapping on the ink and pressing 'em down; it's toxic for these old tits, but now I just can't stop."

The Factory survivors and Upper East Side socialites who had shoehorned themselves into the opening of Berlin's new show were having trouble restraining themselves, as well. "It's like Warholmania II," Robert Heide, who has written about the original scene, told Paul Morrissey. "Everyone's staggering around saying, 'I knew Andy when . . .' " Ditto for Brigid: When she hung out at the Chelsea Hotel doing drugs; when she was the new girl on the circuit; when, in the words of Sandy Daley, "she had the affect of a debutante dyke." Tonight, however, as she bustled about the party in a pale-blue sweater and an ash-blonde bouffant, she could more easily have passed for a former First Lady. "In the old days, she was rebelling against her mother; now she's become her mother," joked Heide. Someone winced, realizing that Berlin was standing well within earshot. But she came over, beaming, and put her arms around as many people as she could reach. "And as Andy would have said," she began, then everyone chimed in, " 'What shall I do next?' "

At the Lincoln Center Theater's benefit for the renovation of the Vivian Beaumont Theater: Top left, Mary and John Lindsay; above left, Martha Stewart, Richard Holbrooke, and Thierry Despont. Left, Brigid Berlin, John Waters, and Patty Hearst Shaw at Stubbs Books & Prints for the opening of Berlin's show.

HEY! *HEY!* YOU! HEY!

ANDREW GURLAND AND TODD PHILLIPS are not getting enough attention. "I'm tense," Gurland was fretting last week. "Because this year we don't have a big publicity bomb." Nothing like *Who Do You Think You're Fooling?*, the 1995 documentary that purported to expose Quentin Tarantino's plagiarism of a Hong Kong action film. And certainly nothing like *Chicken Hawk*, the not-entirely-unsympathetic documentary about the National Man-Boy Love Association that brought the first annual New York Underground Film Festival all that attention back in 1994. But this year it's harder to get noticed, what with the slew of similar "anti–film festivals" cropping up—Slamdance, the L.A. Independent—and Phillips, too, was worried. "We don't stand out so much anymore," he said.

NEW YORK UNDERGROUND FILM FESTIVAL
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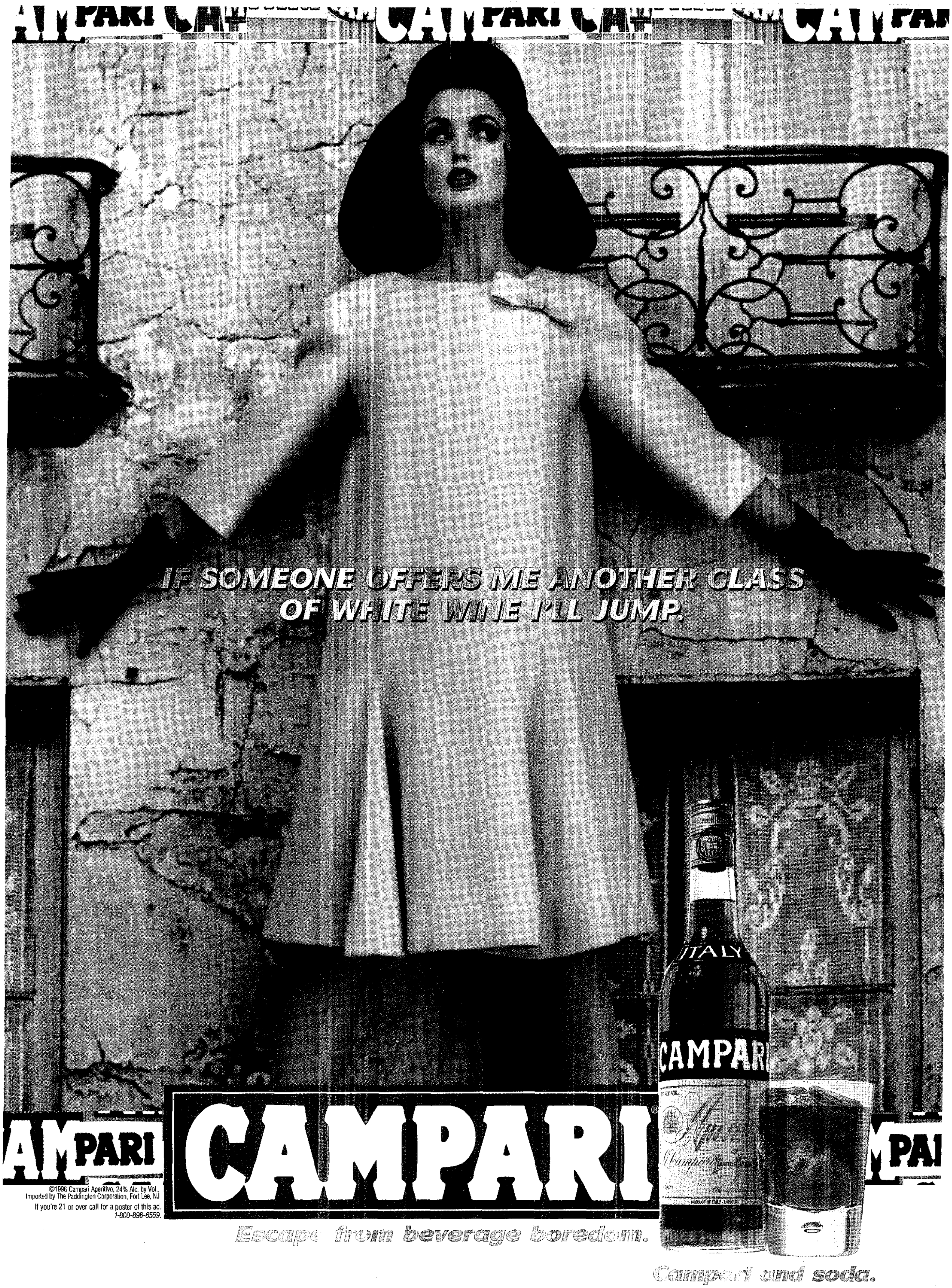
"We didn't want to *manufacture* a controversy [this year]," Gurland continued, "but we would've liked one."

It hasn't been for lack of trying. The festival's 24-year-old co-directors told *New York* that they lost their original venue, the Anthology Film Archives, after Gurland exposed himself to Robert Haller, the 53-year-old director of Anthology, during an argument. "That never happened," Haller responded. "They have the most tenuous contact with reality." Okay, then, the two said that their former publicist, who is gay, was threatening to sue them because of some politically incorrect things they might have said around the office before firing him. "I *never* threatened to sue them," the publicist responded. "I was relieved."

Late last week, Gurland and Phillips were facing "a moral dilemma" that could prove to be their publicity bomb. The co-directors were trying to decide whether to show something called *The Rape Tapes*. "It's a bunch of 15- and 16-year-old kids reenacting rape scenes," said Phillips, a glint in his eye. "*Actual American kids,*" Gurland added gleefully.

At press time, the two were still toying with the notion of debuting the sure-to-be-controversial real-life *Kids*. (See "Cue," page 114, for what *is* on the schedule.) "We might want to show it on the side," Phillips suggested. "We haven't decided yet.

"I mean," he added, "it's pretty hot." Gurland nodded enthusiastically in agreement. MATT HABER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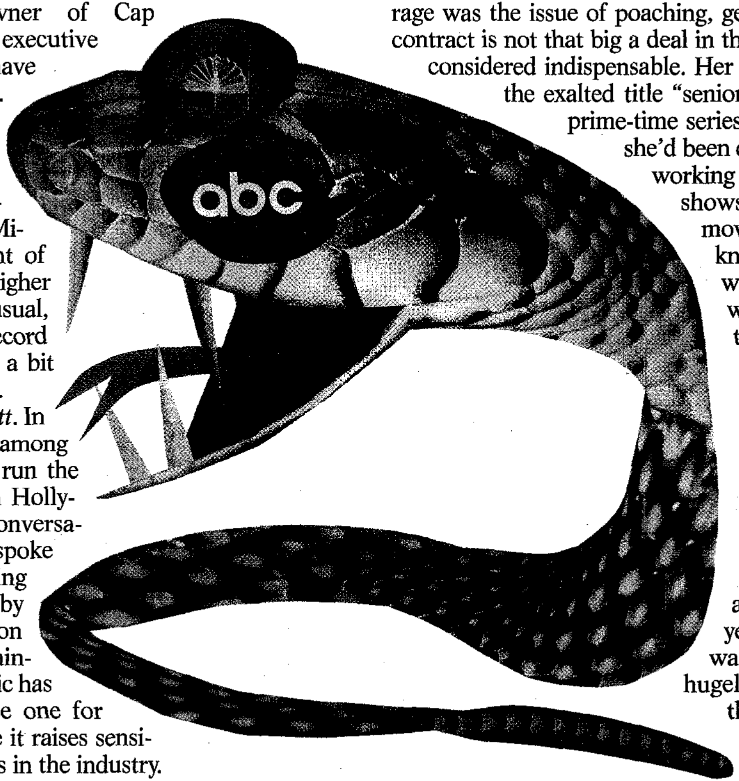
MEDIA RICHARD TURNER

Old Boys and New Girls

Did an NBC executive threaten a sexual-harassment claim to get out of her contract so she could take a new job? Are hardball rules changing?



THIS IS A GOOD HOLLYWOOD STORY, AND IT SHOULD BE told, not because it has salacious elements (though it does) but because it has to do with rules. The usual snake-pit metaphors about Hollywood notwithstanding, the entertainment business has a pretty clearly understood set of unwritten taboos and tribal rites. They may not be playing a gentleman's game, but there are certain rules of engagement.

And it was widely felt, late last month, that these had been broken. According to insiders, Jack Welch, the chairman of General Electric, which owns NBC, was so outraged that he fired off an angry note to Michael Eisner, chairman of the Walt Disney Company, the new owner of Cap Cities/ABC. NBC chief executive Robert Wright is said to have been equally apoplectic. There were murmurings of corporate reprisals. And around Hollywood, the newly emboldened detractors of former superagent Michael Ovitz, now president of Disney, stuck their heads higher out of their foxholes than usual, meaning that their off-the-record snipes were delivered with a bit more verve than in the past.

Call it *l'affaire McDermott.* In the television business and among the moguls who own and run the companies that operate in Hollywood, it has dominated conversation for several weeks. It spoke directly to the fast-changing power shifts brought on by the recent mad consolidation in the media-and-entertainment business. And the topic has been a particularly intense one for women executives, because it raises sensitive issues of gender politics in the industry.

The real story of the "raid" on NBC by ABC only barely surfaced in the press. Perhaps the reason was that for the true, more complicated, and interesting story to appear wouldn't have served anyone's agenda: All three parties to the drama have a reason to keep the lid on. And all three parties deny that these events occurred. An NBC spokesman calls it "malicious gossip."

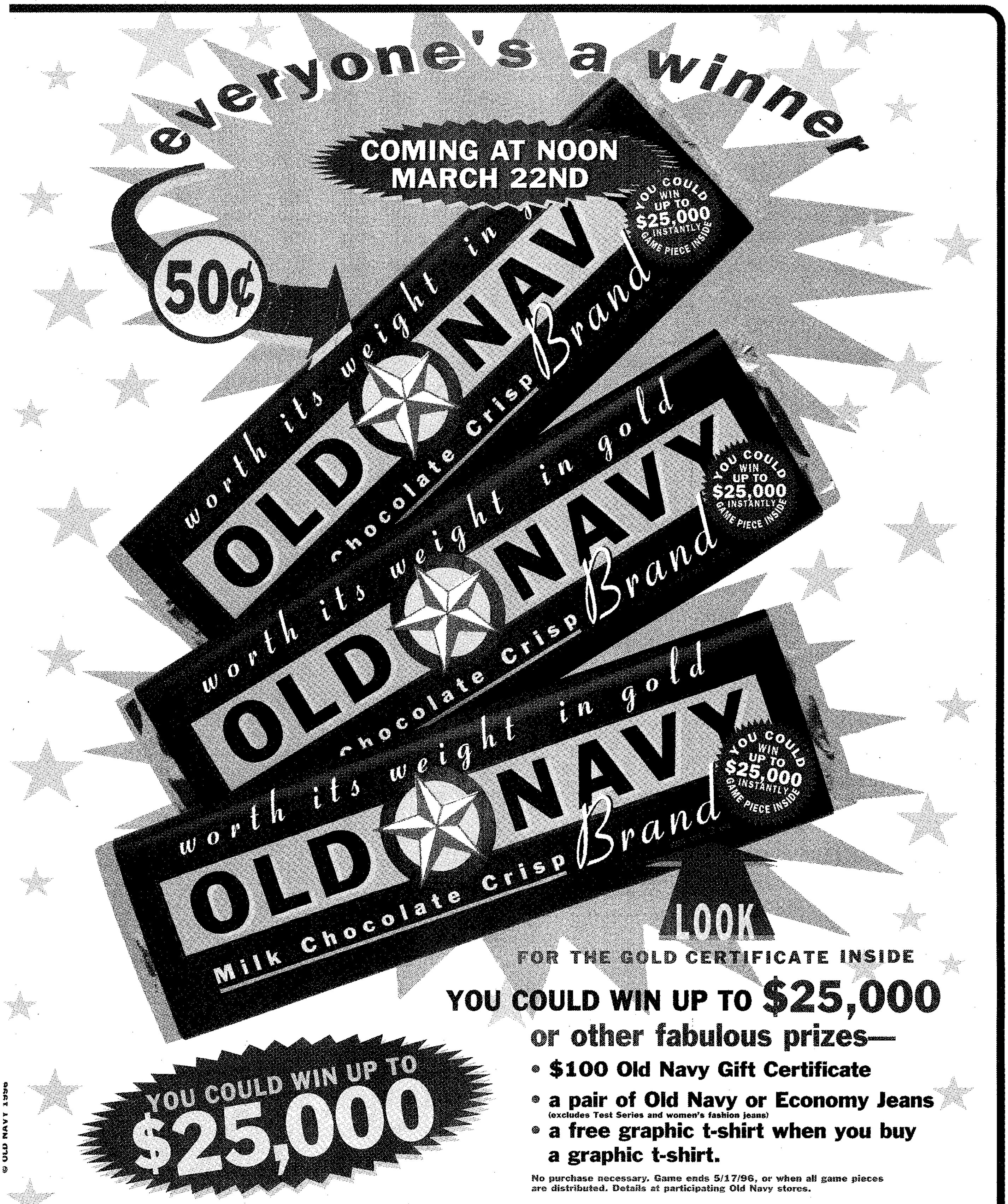
But here's what people close to the situation say happened: In mid-February, NBC Entertainment senior vice-president Jamie McDermott sought to be released from her employment contract with the network, with a view toward going to work as president of ABC Entertainment, though she didn't say so. In asking for her release, she communicated to NBC that she was considering making sexual-harassment claims against Don Ohlmeyer, NBC's West Coast president and her boss, saying that a hostile workplace had been created for her. It's unclear exactly what the charges were—some are said to involve social events—but they were construed at NBC as blackmail and extortion. In their mind, she had broken the rules.

People at NBC went ballistic, and promptly put McDermott on a four-month leave of absence to "consider her career options." Some press reports expressed surprise that NBC had cut her loose so quickly, given that McDermott had about fifteen months remaining on a two-year contract. But it wasn't really surprising: NBC executives were simply so angry they wanted no part of her.

Although the fig leaf provided for NBC to explain its obvious rage was the issue of poaching, getting out of an employment contract is not that big a deal in this world. McDermott wasn't considered indispensable. Her job at NBC, although it had the exalted title "senior vice-president in charge of prime-time series," was an extension of what she'd been doing for most of the decade: working with producers to create new shows. In lower levels of both movies and television, this job is known as D-girl, with a strong whiff of sexist scorn. But she was young, aggressive, attractive, and smart, and she knew the business: Her father is Jay Tarses, a writer of classy sitcoms like *The Days and Nights of Molly Dodd.* With NBC Entertainment president Warren Littlefield grooming her for bigger things, she rose quickly, and companies like DreamWorks and ABC pursued her last year. That the hit show *Friends* was developed under her watch hugely increased her status, though the extent of her involvement, like all issues of credit in Hollywood, is a matter of some debate. As one former network executive puts it, "If ABC really wanted to hire a female as head of programming who had something to do with the success of *Friends,* they should have hired Jennifer Aniston."

McDermott knew she wasn't headed for a similar job at NBC in the near future. Although she had Littlefield's confidence, she didn't always click with Ohlmeyer—two decades older and an utterly different cultural creature—and Littlefield signed a new five-year contract last January. At her level, she wouldn't be heavily involved with affiliate relations and on-air promotion and movies and mini-series and scheduling and handling the media. And a job heading the entertainment division at a network is one of the few truly godlike perches in Hollywood. Given the undeniable attraction of the ABC job, NBC would probably have let

Illustration by Stephen Kroninger.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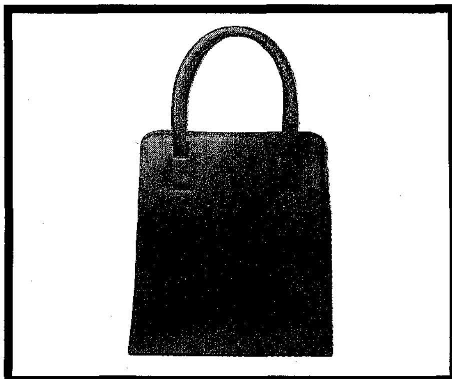

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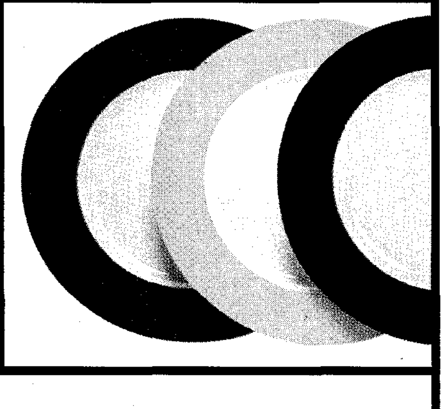

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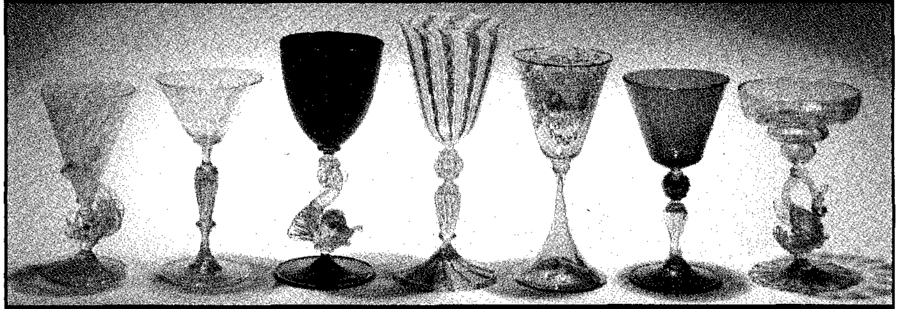

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her go, perhaps after a few months of "noncompete," perhaps with a business concession or two from Disney/ABC.

Even though the legal issue of "tortious interference" technically exists in Hollywood, it is seldom acted upon. High-ranking executives switch jobs, and they often have to be let out of contracts to do so. The rule is, you ask nicely. You say, "I have this wonderful job opportunity." You explain how it was delicately proffered by a third party; you didn't seek it. The prospective employer calls up and asks permission. Hollywood is still, after all, about relationships. Though there are some who swear that Ohlmeyer would have required her to languish in her office until her contract expired next year, there would have been little incentive to hold an unhappy camper's feet to the fire.

People at NBC also went nuclear because the charges would serve to smear Ohlmeyer at a time when he was demolishing the competition, especially ABC. It seemed bloody-minded, particularly if ABC put her up to it (which isn't known but is the belief of key NBC executives). And people doubted the charges, especially since Ohlmeyer is almost too obvious a target.

That is to say, Ohlmeyer's cultural demeanor is, um, a little out of date. He is an unreconstructed Guy who went to Notre Dame and can be seen at parties juggling vodka glass and Marlboros. He even (gulp) loudly stuck by his friend O. J. Simpson. A longtime sports entrepreneur who pioneered such TV-sports institutions as *Monday Night Football,* he's comfortable in a locker-room world. He's definitely not an Armani-clad high-consciousness politically correct Pellegrino-sipping Hollywood-in-the-nineties type. (One seasoned female executive finds this group "more insidious anyway. Some of these guys hate women.") Ohlmeyer might even say something at a party that some might consider off-color, or worse.

He is not, however, believed to be a harasser by women who work at NBC, say sources. Several of those women, in fact, were so outraged upon hearing of McDermott's ploy that they were prepared to take out an ad in the Hollywood trade papers in support of Ohlmeyer. They were even more outraged that the very real issue of sexual harassment and discrimination had been "trivialized," to use the word heard again and again, by becoming a cynical chip in a negotiation. Further, they argued, if McDermott had a problem at NBC, why did she re-sign a contract last June, *after* at least some of the incidents she is said to have mentioned occurred?

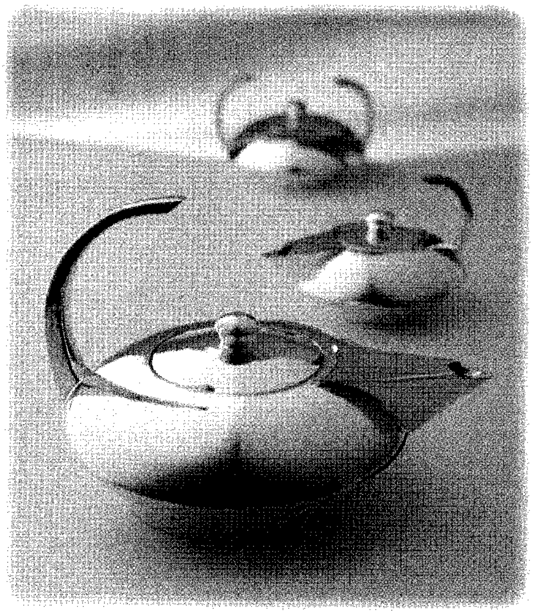
All of this comes at a time when Ohlmeyer's NBC is dominating network television. A poor third in the ratings when Ohlmeyer took his current job three years ago, it now rules prime time and sports. ABC, by contrast, is limping a bit. And its aggressive new owner, Disney, needs results fast. Disney already was upset that ABC was headed for a third-place finish in the February sweeps, and it needed some good, bracing announcements to deliver at its affiliates meeting February 22, some people theorize. It didn't get to make a McDermott announcement, but the McDermott story was in the air, even if the spin didn't entirely go ABC's way.

Moreover, newly installed president Ovitz was linked to the spat. He's been actively shaking up ABC, helping to engineer the brilliant coup of hiring top cable executive Geraldine Laybourne away from Viacom's Nickelodeon, for instance. No one could tie Ovitz directly to McDermott's exit from NBC, but the presumption that he was involved was widespread, at NBC and elsewhere. People close to Disney say ABC, though interested in hiring McDermott, never surmised she would raise sexual-harassment issues.

But the press coverage—none of which mentioned the sexual-harassment charge, other than a New York *Post* story by Neal Travis that called it a "rumor" and died on the vine—used code words like *agent ethics* and *agent's culture* to intimate that Ovitz had overplayed his hand. This is indeed the kind of thing agents do when they're putting movies together, the wisdom runs, and Ovitz got away with it because everybody had to come crawling back when they wanted Tom Hanks. But movie deals are one thing; the world of government licenses, corporate responsibility, and the public trust is another.

McDermott herself, many think, might wind up with neither job, or a lower-level job at ABC, a 32-year-old Hollywood casualty who was in over her head. And at NBC, there were people who came to believe that McDermott was something of a pawn, that ABC actually sought primarily to destabilize its rival network. There was dark talk of retaliation: NBC could refuse to buy programs from Disney. GE could pull ads off ABC. NBC could hobble Disney's ability to open movies by shutting off the valuable film-marketing tool of buying ads on NBC's powerful Thursday night lineup.

But these things probably won't happen. NBC's wailing died down somewhat after the first few days when it realized, to its surprise, that the story wasn't resounding in the press. It hired a high-powered New York public-relations executive and battened down the hatches. But the relationship between NBC and ABC has been severely strained, and as one NBC executive said, "this is just the beginning." ▬



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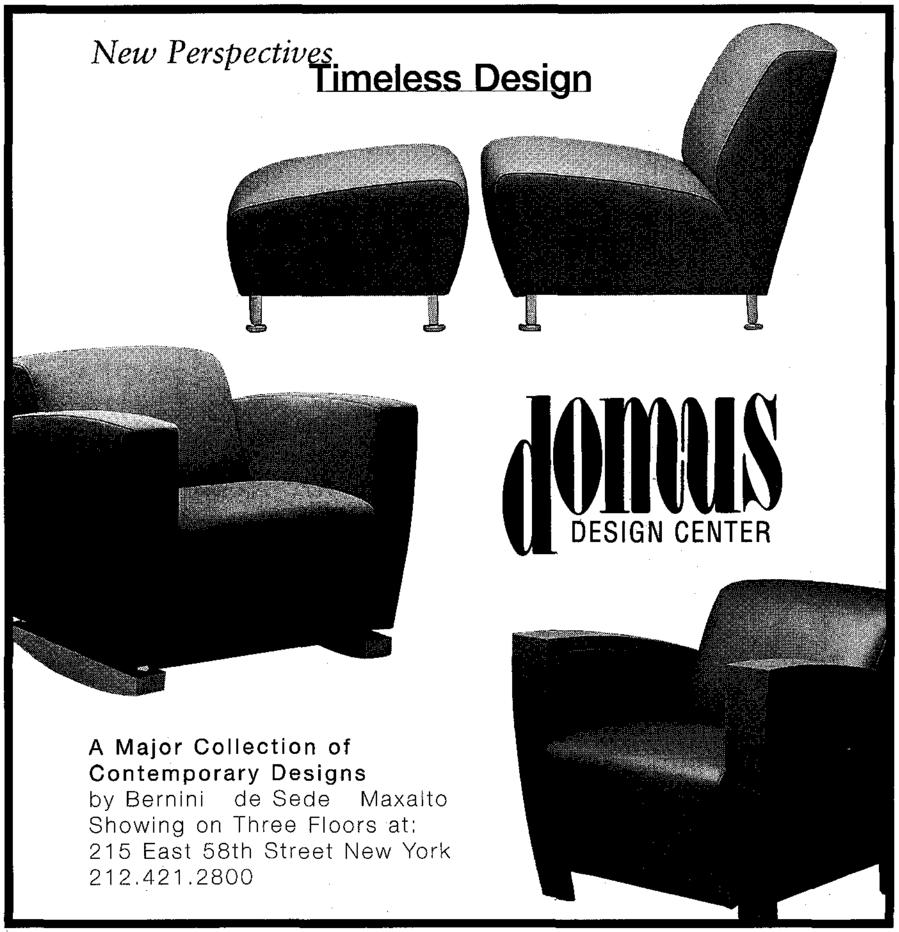

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New, Improved Rudy

Is character destiny? Giuliani's recent attempt to reinvent his political personality sheds light on the question—and on his re-election chances.

BY THE LOWERED STANDARDS WE'VE COME TO APPLY TO our mayor, it was reasonably understated, that little arrow he shot at Israeli prime minister Shimon Peres during his mini-pilgrimage to Israel the weekend before last. Of course the trip was politically motivated. There's no inherent shame in that, and there are far worse things a mayor of New York City could do in the aftermath of such jolting tragedies as the bombings in Israel than to announce his intention to take a symbolic ride on the No. 18 Jerusalem bus.

But we are talking about *Rudy Giuliani* here, so it came as no surprise when the mayor remarked at a press conference—just hours after Peres's government had arrested three Hamas leaders—that people shouldn't "go romanticizing" Yasir Arafat, implicitly (but unmistakably) rebuking Peres and the peace process, with a broad wink in the direction of Likud leader Benjamin Netanyahu and, not coincidentally, his own hawkish Jewish constituency within the five boroughs. Upon his return, Giuliani got all in a lather over a *Times* editorial's criticism of the remark, but it's hard to believe he didn't know precisely what he was saying. It tainted a trip that otherwise would have come off in a nicely solemn and statesmanlike fashion.

You may recall that two months ago, according to a spate of news stories, we witnessed the birth of the newer-and-softer Rudy. This unveiling took place at his State of the City speech, in which the mayor did indeed turn his rhetorical attention away from the city's various miscreants and toward its put-upon, especially its young.

He is a father of young children himself, after all, and as he spoke that January day about attending the funeral of Elisa Izquierdo, the child whose death at her mother's hand prompted intense interest and discussion, the listener could tell he'd been genuinely moved. He announced that he was reorganizing the child-welfare bureaucracy and named Nicholas Scoppetta, a man who even the mayor's critics confessed could credibly lead the new agency, to head it, and buttressed the moves by promising that his administration would bring the same zeal to protecting children that it had brought to arresting crooks. A new, caring Rudy was born, amid promises from his supporters that New Yorkers would finally see the full picture of the man, the one who keeps his deputies in stitches at all those 8 A.M. staff meetings and lunchtime pizza parties.

Two months on, what can be said of the kinder-and-gentler version? It's true that the mayor has been more polite. He hasn't called anyone "silly" or "irrelevant," adjectives he used to hurl like javelins at anyone who so much as disputed a single mayoral word. He hasn't said he wants to "crush" anyone or anything, an oft-employed old-Rudy verb. He didn't take the bait of Ed Koch's latest toss—admirable restraint, considering that Koch had said the mayor wasn't a decent human being. And even statements like the one in Israel have a subtler texture to them than they might have had a few months ago.

Furthermore, he acquitted himself well during the Republican primary here. He successfully demonized Pat Buchanan—an easy call, sure—and by not quite endorsing Bob Dole, he finessed with some agility the line between being a good Republican and just caving in to the schemes of his nemesis Al D'Amato. By the time D'Amato offered his repulsive election-night mea culpa about having made a "mistake" in rigging the primary, and the national GOPers had left town, Giuliani was looking pretty good by comparison.

Has all this happened because of the planets? Not quite. It is known that certain advisers had been pleading with the mayor for months to loosen up. Matters reached a head at the end of last year when Giuliani got into the worst of his jousting matches with Koch, over the selection of judges. At that point, Giuliani's poll numbers were down the chute, and even people who like what he's done as mayor were beginning to wonder whether the city could endure two more years of his imperious swashbuckling. Knowing this, and knowing that he needs, if not Koch himself, at least Koch-type voters on his side come 1997, Giuliani finally decided it was time to show people what adviser Ray Harding gingerly calls "his many-sidedness."

The change has been more than just cosmetic. The Administration for Children's Services, the agency he created the day of his State of the City speech, is up and running. There are problems, as there inevitably will be, and critics are already

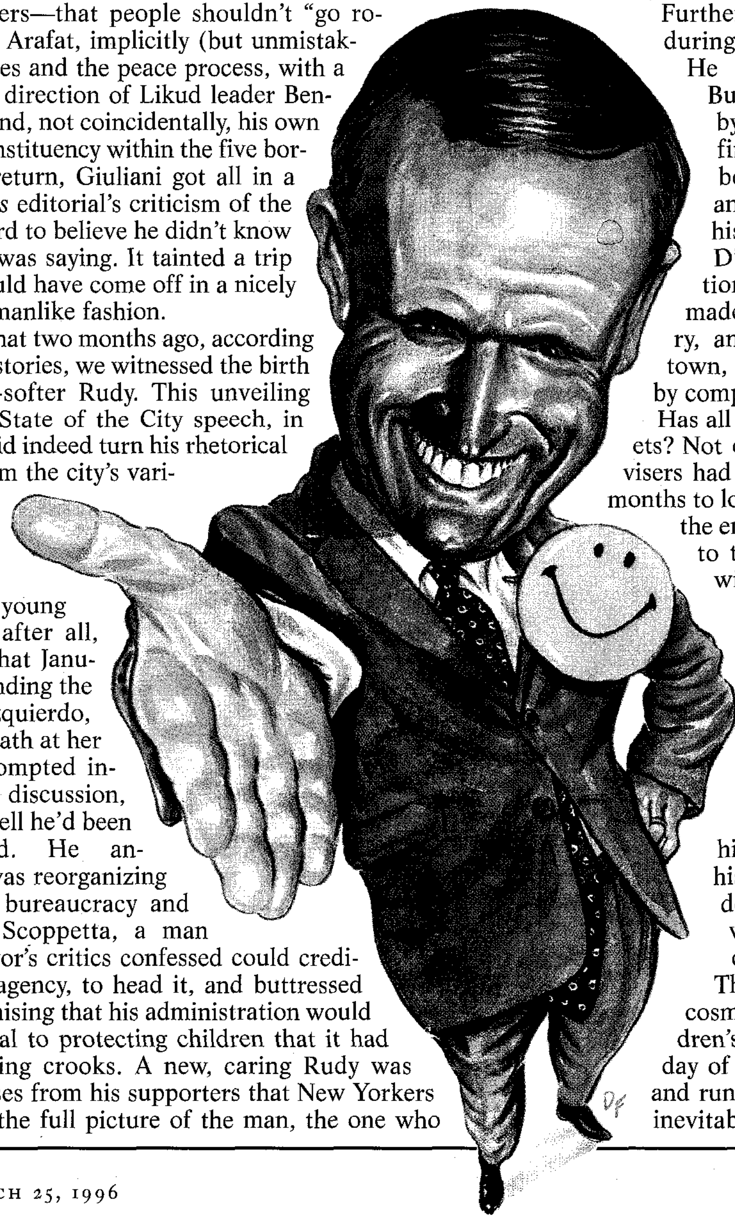

Illustration by Drew Friedman.

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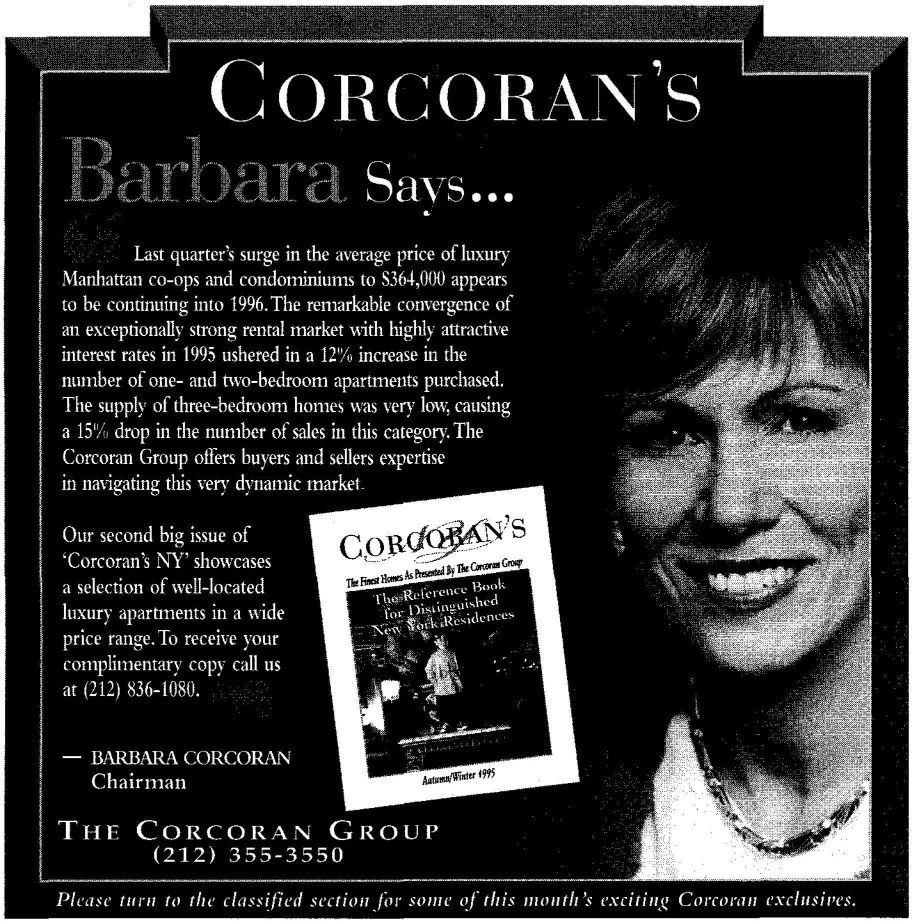

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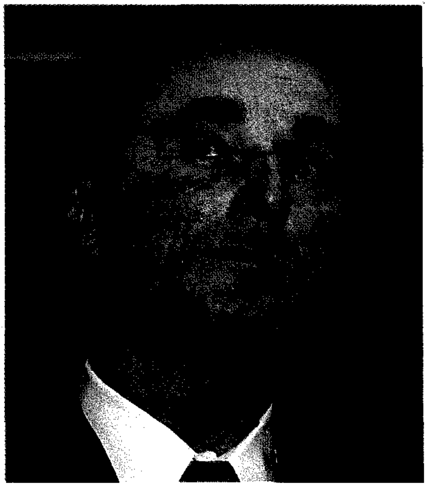


Enemy du jour Bratton.

decrying the decision to include Head Start services within the agency's purview but to exclude day care (separating the two, say service providers, makes little sense). Nevertheless, nearly 200 new caseworkers have been hired, and training standards for caseworkers, woefully low in the past, are being stepped up.

And Scoppetta seems to be performing well. In his one appearance before the City Council, "he said more than [Marva] Hammons or [Kathryn] Croft had said in eight or ten months," says Brooklyn councilman Steve DiBrienza, referring to the Human Resources Administration chief and the head of the old agency that ACS replaced. DiBrienza says the new agency is still in "crisis," but he sees some chance that things can improve.

Still, people are who they are, and in too many instances the mayor and his people revert to type. The administration's campaign against its own police commissioner, which erupted again last week, is playground stuff. Sure, William Bratton's a huge publicity hound; imagine the audacity it takes to propose a parade celebrating the NYPD's 150th birthday and suggest holding it on the day that just happens to be your own birthday, as Bratton did in 1995. But he is the commissioner; the specific strategies of crime fighting and the restructuring of the department are largely his and his top aides'. They deserve some glory.

So does the mayor, of course; but Giuliani and his yes-persons are constitutionally incapable of sharing credit. It's as if Giuliani were terrified that voters would conclude, come re-election time, that the crime reduction was all Bratton's doing (the commissioner finally agreed last week to let the mayor see

Photograph by Frances M. Roberts.

his Random House book contract, but what Giuliani really wants to see is the book *proposal,* to get an idea of how he figures into the story). Giuliani's paranoia may have real-life consequences for the city—if, say, Bratton finally gets the message and leaves, and the mayor appoints as his successor Fire Department chief Howard Safir, whose overriding qualification is loyalty to the mayor, not brilliant management skills.

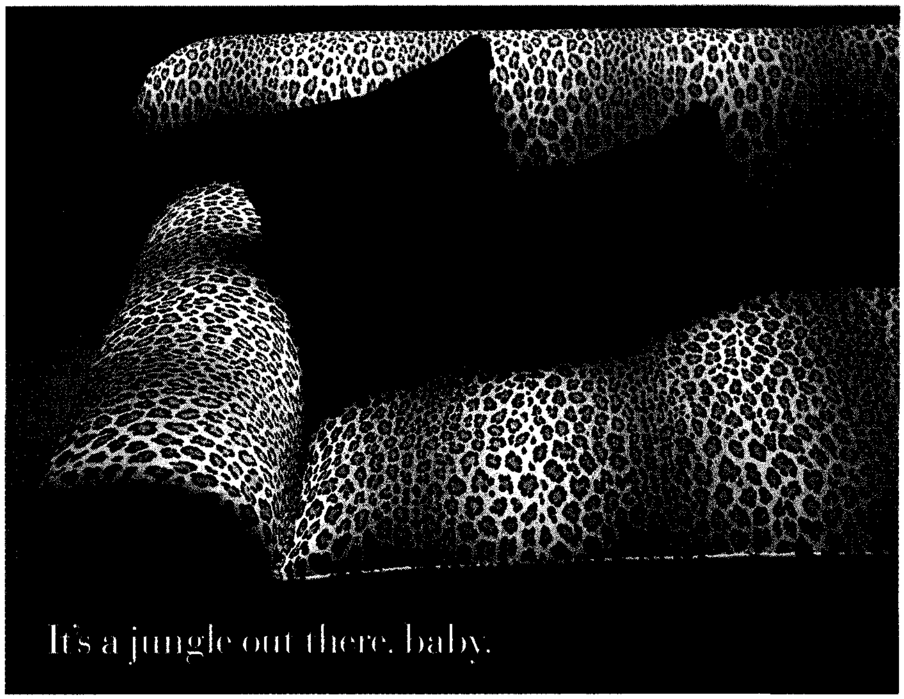
The Bratton mess illustrates what remains this administration's attitude toward the outside world: If you haven't pledged across-the-board fealty, you're the enemy. Queens city councilman John Sabini, no sworn foe of the mayor by any means, says that whenever council members want to meet with any ranking administration official, the mayor's City Council lobbyist must sign off. Recently, the city appointed a new buildings commissioner for Queens. Sabini wants an introductory sit-down, but negotiating these Kremlinesque checkpoints, he says, "could take six weeks."

Brooklyn councilman Anthony Weiner says the mayor and his people "are still pricks." Two weeks ago, the pols in Weiner's Sheepshead Bay neighborhood met to discuss the parking situation at the reopened Lundy's restaurant. They called the Department of Transportation, asking that someone attend. A simple request, one always honored across party lines. No dice. "It was made clear to me that I was still on 'The List,' " says Weiner, who had challenged the administration during the fires-in-the-stairwells public-housing brouhaha.

The thing is, Sabini and Weiner represent Rudy-friendly constituencies. Yet the administration seems willing to deny these people services just because they happen to be represented by Democrats in the legislature.

Will all this have any real ramifications in 1997? This sort of politics can work for a while, but ultimately, needlessly making enemies catches up with you. David Dinkins did it, too, in his own way—his staff members were more likely to forget to return phone calls than to throw the messages in the trash, but they amount to much the same thing if you're on the other end. And just as Dinkins failed to expand his bloc of supporters, Giuliani is failing to expand his.

The strange paradox here is that alienating natural and important allies—his excellent police commissioner, white ethnic City Council members—is just about the only way Giuliani may fail to be re-elected. His softer rhetoric aside, he seems to have zeroed in on the only path to defeat. ■



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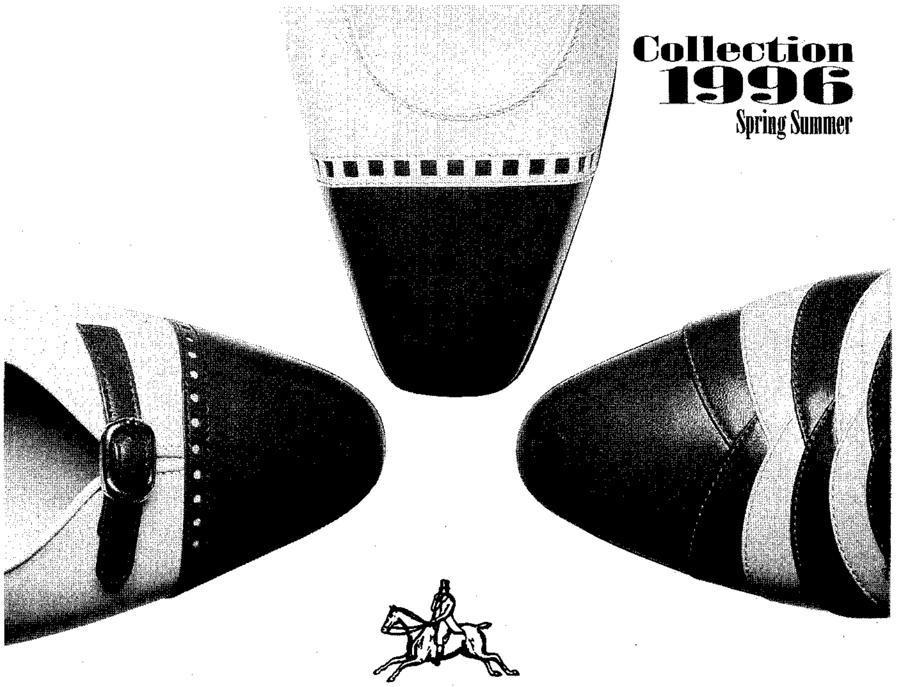

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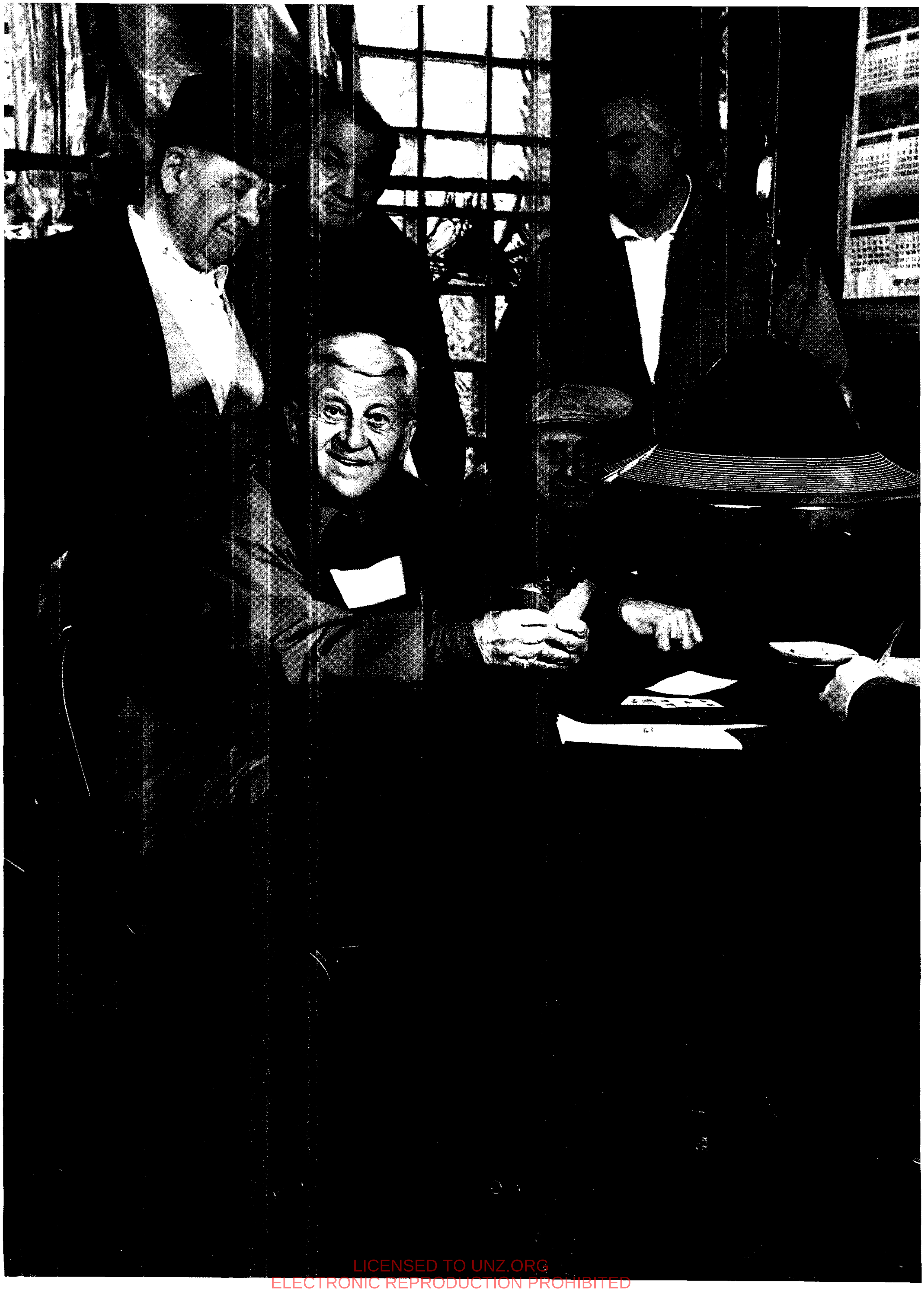


Jimmy Roselli *Really* Did It His Way

Hoboken's unsung
great singer feuded with
Frank Sinatra,
recorded the wiseguy
national anthem, stood up to
shakedown artists,
befriended godfathers,
and now has just about
outlived the mob.

By David Evanier

THE MOB COULDN'T LIVE WITH SINGER JIMMY ROSELLI. AND IT COULDN'T LIVE without him. Roselli is Hoboken's other great singer. And to a greater degree than Sinatra, who quickly entered the American mainstream, Roselli maintained his ties to his old neighborhood and its people—indeed, made a career of those ties. He's their link to their cultural heritage, and to Italy, since he continues to sing a good half of his repertoire in Italian. But this didn't stop his wiseguy following from getting angry with him from time to time.

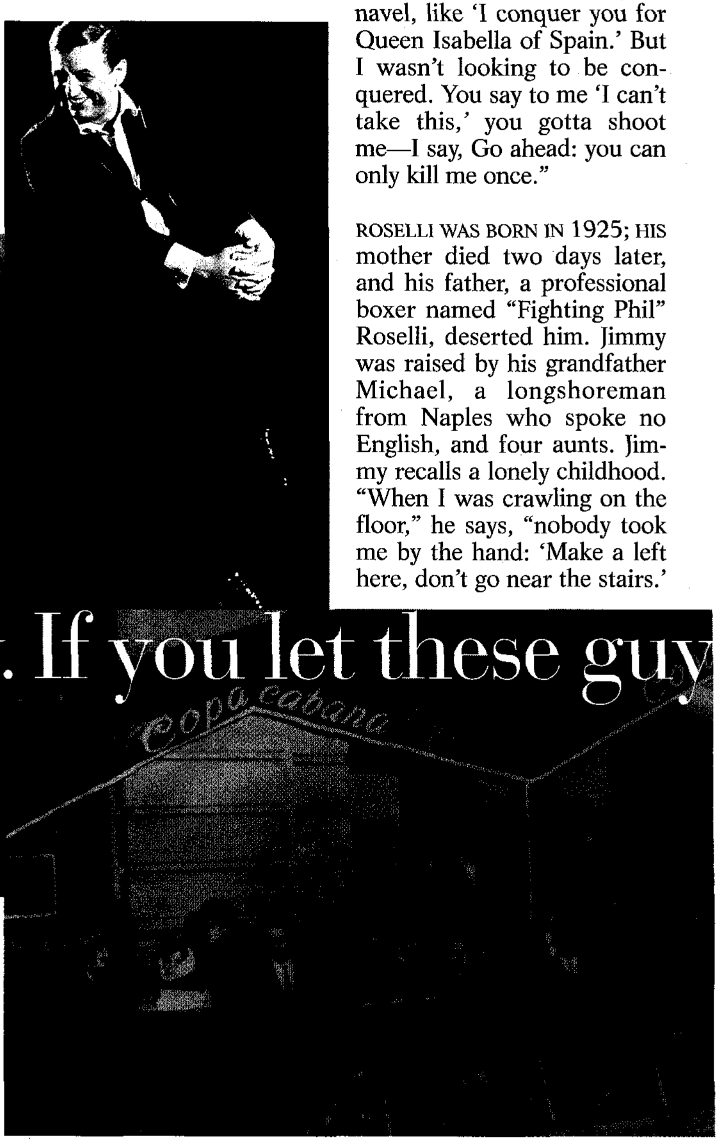
"We followed Jimmy pretty good in the old days," says Lefty Jimmy, an acquaintance of Larry Gallo's. "We slept in cars just to see him sing. A lot of

Roselli (front) with pals Pee Wee, Sammy, Sal, and Pat at a Hoboken social club.

PHOTOGRAPH BY RAFAEL FUCHS
FOR *NEW YORK*

guys don't like him. All these years, guys were trying to put a stranglehold on him. He pushed them all away. He's been threatened more times—guys saying, 'I'm gonna kill him.' " Lefty Jimmy knocks wood. "It never happened. Because of the women. Even though the guy don't wanna go, his wife, his mother, will say, 'We're going to see Jimmy tonight.' The next night, his girlfriend tells him, 'You're goin', you're goin'.' "

That's the way Roselli himself remembers it. He talks like a wiseguy, in quick staccato, spiced with profanity. He's quick to laugh, quick to take offense, a little like Joe Pesci in *GoodFellas*. (And Pesci is an acquaintance of Roselli's who likes to sing.) Once, I asked Roselli about his Damon Runyon persona. "I was around Runyon characters all my life," he said. "What the fuck was going to rub off on me, a lawyer's personality?"



"I'm a defiant guy. If you let these guy

Above, Roselli with Frank Sinatra at the Fontainebleau in Miami: The two favorite sons of Hoboken are not as friendly as they appear. Above right, a publicity shot of Roselli circa 1965, just as he was hitting the big time.

"When I started singing big," Roselli says to me at his home in Jersey City, "the tough guys were there in the front row with the big cigars. They loved me so much they wanted to kill me, some of them. But their mothers and sisters and their wives wouldn't allow it. One or two guys, when they had a few drinks, would tell me, 'Do you know how many times you woulda been killed if it weren't for this guy's wife, this guy's mother?' "

Roselli's best-loved song, "Little Pal," is the wiseguy national anthem. It is the story of a man who is about to leave, perhaps to prison, and tells his little boy that he wants him to grow up to be a good man. In 1991, Roselli sang "Little Pal" at the wedding reception of John Gotti Jr. According to Roselli, mobster Larry Gallo was buried with a Roselli record in his hands. "He was a sweetheart," Roselli says of Gallo. "Nice, warm individual. Hell of a guy."

Roselli was on good terms with a number of mob chieftains—Sam Giancana, Carmine Galante, and particularly Carlo Gambino, who even gave him his private number. Roselli remembers a time when Sam "Momo" Giancana, the head of the Chicago mob, came to his dressing room after a show. "I heard you were a prick," Giancana said. "The way you sing, you got a right to be a prick." When Jimmy admired Giancana's wristwatch, Giancana took it off and handed it to him.

But his problems with the mob came when some of the lower-level guys saw Roselli as a meal ticket and kept trying to skim their cut off of the top of his earnings. Roselli, naturally, resented this, and rebelled against it again and again. Finally, in the late sixties, feuds with Frank Sinatra and his mother, Dolly, and also with Joe Colombo, head of the Profaci crime family, got Roselli blacklisted from many nightspots and even radio stations, forcing him to start again almost from scratch. In fact, the split with Sinatra continues. Roselli says that before John Gotti Sr. went to jail, he offered to broker a truce between the two singers. Roselli would have none of it. "I didn't want anything settled," he told a reporter. "I don't like the guy personally, and I don't need to sit down with him."

Does he regret any of this? Not a bit. "I'm a defiant guy," Roselli says. "If you let these guys conquer you, they want to own you. They want to stick a flag in your navel, like 'I conquer you for Queen Isabella of Spain.' But I wasn't looking to be conquered. You say to me 'I can't take this,' you gotta shoot me—I say, Go ahead: you can only kill me once."

ROSELLI WAS BORN IN 1925; HIS mother died two days later, and his father, a professional boxer named "Fighting Phil" Roselli, deserted him. Jimmy was raised by his grandfather Michael, a longshoreman from Naples who spoke no English, and four aunts. Jimmy recalls a lonely childhood. "When I was crawling on the floor," he says, "nobody took me by the hand: 'Make a left here, don't go near the stairs.' I had to make all my own decisions. That's embedded in me from birth."

Hoboken was a rough town in the thirties, with more than 300 saloons on the River Street waterfront. Sailors, soldiers, hookers, and tradespeople gambled and drank. Steamships arrived at the docks. Roselli lugged his shoeshine box into the bars and sang for change. He and his pal Clarkie (still a buddy of his in Hoboken) knelt in the sawdust, shining the thigh-high boots of German sailors.

Michael Roselli took his grandson to the Italian opera and vaudeville shows every week. It was here that he first became acquainted with the Italian classics he would eventually claim as his own. At the theater, he watched the extraordinary bond between vaudevillians and their audience. He discovered the power of being able to sing. “You could hear my voice ten blocks away,” he says. “I used to sing on the top floor of my house, and the people in the next block would look out their windows and holler requests: ‘Jimmy, sing this.’ I was earning a nickel for shines. I sang in the Three Deuces saloon and made $10. I thought, *What am I doing with the shine box?*

“Then I began to sing more Italian songs,” he recalled. “I would get very emotional when I sang them; I would cry. I looked at my grandfather and at my aunts. They had broken down and they were crying, too.”

Growing up in Hoboken, Sinatra lived at 415 Monroe, Roselli at 514. Both Sinatra and Roselli have December birth dates. Both of their fathers were ex-boxers. But Sinatra's family was middle-class; Roselli was a street kid.

When he was perhaps 12, Roselli encountered Sinatra for the first time. “I was singing on a Hoboken corner with the shine box. Sinatra got out of the car. He had ten years on me. He had one of those collars that stick out, and a sleeveless sweater. He stops, stands there, and he's listening. He hands me his card and says, ‘I want you to come to my house.’ I went home, cleaned up, shined, put a clean shirt on. When I got there, he sat down and played the piano with one finger and had me sing the scales. He was amazed at my two-octave range. He said, ‘Christ, listen to this kid.’ I never heard from him no more after that.”

onquer you, they want to own you.”

From far left: The crowd waiting to see Roselli outside the Copa in 1965—it was his big break; Roselli and his wife, Donna, in Venice Beach, California, 1993; Roselli performing at Trump Plaza, August 8, 1994.

In the Hoboken years, Roselli won the Major Bowes Amateur Hour radio-show contest. Shortly after, Roselli and Sinatra both sang at the dedication of the Christopher Columbus Statue in Hoboken. Roselli says he worked at “every joint and sewer and toilet. I worked in joints where they used to have intermission to take the wounded out.” Club owners told him to “keep singing no matter what happens.”

Matty “Action” Jordan (formerly Giordano), proprietor of Matteo's restaurant in Los Angeles, grew up with Roselli. “I think all these guys first heard him at the Feast of San Gennaro,” Matty says. “They went crazy. There were speakers all over Mulberry Street. People at the windows on their elbows, all the old ladies listening. He had a voice that went up to the sky.”

Roselli's first major entanglement with a wiseguy came in his early twenties. Angelo De Carlo, also known as Gyp the Collar, took a liking to him, and Roselli began doing odd jobs for him. De Carlo was the New Jersey boss of Mafia loan-sharking, gambling, and stolen-securities operations. In his quieter moments, he liked to make this philosophical observation about his victims: “as little as they are, they struggle.”

De Carlo also had Roselli sign a contract to manage his singing career. But soon afterward, Roselli realized he wasn't earning enough to live on, and he told the mobster. “You're a fucking prima donna,” De Carlo told him. “You'll never get anywhere.”

“No, not with you I'll never get anywhere,” Roselli said. “I'll wind up in a cemetery with you.”

“I'm gonna kill you someday, kid,” Gyp told him.

“What do I care? You'll put me out of my misery.”

Roselli broke free of Gyp the Collar in the late fifties. “The more I got around wiseguys,” he told me, “the more I found out I didn't want any part of it. They tried to take a piece of something that a guy may have worked hard all his life to get.

“After Gyp,” Roselli says, “I started to get the breaks: United Artists, Carnegie Hall and the Copa. Gyp was so fucking envious.

“Those were tough times—bob and weave and duck. You never knew when they're gonna get you. They follow you; they knew where you hung out. They could come at any time. A lot of these guys, when they had a few drinks, told me I almost got killed. What I can't figure is how I didn't. Why didn't they go to work on me? If not kill me, at least give me a fucking beating? They had all the assets. They didn't have to do it in broad daylight. They could get me in a fucking saloon, say somebody bumped into me.”

IN 1954, ROSELLI APPEARED WITH AN IDOL of his, Jimmy Durante, at the Latin Quarter in Boston. Durante was a mentor to many younger Italian entertainers who would learn from his lack of pretense, his warmth, and his powerful bond with his audience. Durante was impressed by Roselli's talent, and when he learned of his financial difficulties, he made sure that the younger singer's salary was doubled, and that he called home every day.

After Roselli hooked up with Durante, his career soared. His debut at Carnegie Hall, in 1962, was the high point of his career. But wiseguys were still too much a part of his life. At the Carnegie show, Roselli was being handled by a mobster known as Frankie Casino. His relationship with Casino was as tempestuous as the one with Gyp the Collar, and Roselli wanted out, a circumstance he blames for an incident backstage at Carnegie Hall. He did two sets, finishing at 3 A.M., after several ovations. Afterward, some of Casino's men paid Roselli a visit. His friend Al Certo, a tailor and fight promoter who has known Roselli all his life and was backstage at the time, recalls the mo-

Photograph: right, Globe Photos.

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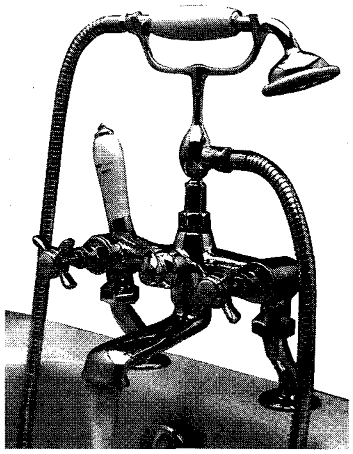

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ment: "They says to him, 'Look, we're not gonna help you, and we're not gonna hurt you. You're on your own.' 'What about the money?' Jimmy asked them. 'You get nothin'.' " Roselli was left owing his musicians almost $40,000. He spoke to the president of the musicians' union and arranged to pay them back with the money he made in his next concerts.

Roselli had begun to record some of his songs in Italian in the sixties. His single "Mala Femmena" ("Bad Woman"), rendered entirely in Italian, sold 3 million copies. Its success showed that Roselli's gift differed from that of Sinatra, Bennett, or Damone: He was not abandoning Italian. And the music's soulfulness transcended language barriers. Roselli was cornering a market.

He began to headline at clubs in Brooklyn and on Long Island. As always, the wiseguys were there, growing impatient waiting outside, starting fights with one another. People at the front tables were startled to see tables carried over their heads and placed directly in front of them, by the bandstand. They saw sleek men with big cigars and gold jewelry crowd to the tables.

Roselli's next big break was in 1964, when he was 39. "I was walking in Harlem," he says, "and I saw this guy, Tutty Buffino. I waved hello. We talked, and it started all over again. I used to hang out in the Harlem bars, looking to get a little work. I met the crew. I believed these guys were really gonna help me. I put myself in my own trap. I accepted their help, so now I was obligated."

"They dangled the Copa in front of his eyes," adds Pete Cavallo, who has known and worked with Roselli since the late sixties. "Like with any aspiring singer, you show him a big nightspot like that, it's hard to resist. And whatever you say about these guys, they did open up his career there."

Lee Salomon, Roselli's William Morris agent, described to me not long before he died last fall how Roselli's first engagement at the Copacabana in 1964 came about: "Julie [Jules Podell, the Copa's operator] says one night, 'I gotta use this guy in Jersey named Jimmy Roselli. See what he's like.' For me to go out on a Saturday night is like Hitler attending a Seder. It's a fucking blizzard that night. There's not a car going across the bridge. Finally I reach the place, the Chateau Pelham. Not a soul on the street. And I walk in. And there's 3,000 people sitting at banquet tables.

"I couldn't believe it. All the husbands are there, the wives with the buns, the gold teeth. They sit me down at a table with Buffino. A comic comes up. Did his whole act in Italian. I'm so fucking bored. Then somebody says, 'Jimmy Roselli.' This is not Rock Hudson, okay? Nice-looking guy—on a scale of one to ten, maybe a six and a half or a seven. By the time he got through, he was an eleven. I'm not saying Jimmy was homely. But he got so good-looking. And one song after another, not a fucking word in English. He hit notes the last time I heard was Mario Lanza. He keeps getting standing ovations.

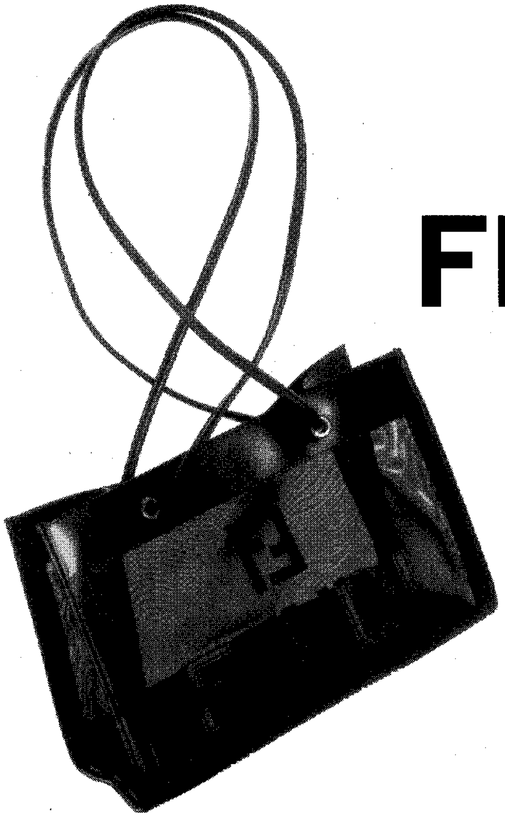
"Buffino stood up. Three thousand people stood up. Buffino sat down. So 3,000 people sat down. Everybody was looking at Jimmy with adoration. And the guy keeps getting better-looking and better-looking. I told Podell he was fucking great."

ROSELLI'S DEBUT AT THE Copacabana was a paradoxical and embittering triumph. Busloads of people came from around the country, lining the streets around the club for blocks. "The table captains came over to me and said, 'We never made so much money in our lives with Sinatra, Martin and Lewis, Sammy Davis,' " recalled Lee Salomon. "Every wiseguy was there, the bottles, the booze; it was like—unbelievable. And he absolutely killed them. Killed them. Everybody was talking about Roselli now."

A frequent visitor to the Copa was Carlo Gambino, an old man who physically reminded Jimmy of his beloved grandfather. Gambino sent a chauffeured limousine for Jimmy, and Jimmy was driven to the don's home in Massapequa, Long Island. Gambino served him dinner and they reminisced about the old country. "This guy had godfather after godfather," a childhood friend of Roselli's says. "Gambino. Carmine Galante loved him. Sam Giancana. They all loved him. But there are a lot of guys don't talk with Roselli. Sometimes this guy reminds me of Sinatra. Personally, they're both arrogant. I know. I've cut his hair, put the wig on him, took care of him like he was a baby.

"Whatever happened was like, to Jimmy, 'I don't need them, fuck them.' He had, like, an attitude. Buffino, forget about Buffino. You talk about Buffino—Buffino's a sweetheart of a guy. I thought Buffino was going to put him away a couple of times. That whole crew, I thought they were going to put him away.

"Buffino asked him to do a wedding. Roselli said he couldn't do it, his pianist was away. I said to him, 'How come you refuse this guy?' He says, 'Oh, fuck them. I don't need them.' Come on, if it wasn't for these guys, where would he go? Where would he be? But when a time came where somebody would say, 'Let's do away with this rotten son of a bitch,' this godfather would jump in: 'Oh, no—



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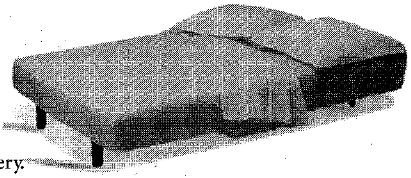

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nobody touches Roselli.' "

Financially, Roselli was losing badly under the Buffino contract. Jimmy remembers receiving only $1,250 a week at the Copa, a tiny fraction of what he would have earned otherwise. He had to shell out thousands for musical arrangements alone, and he also purchased billboard ads all over the city advertising his appearance. Once again, Roselli wanted out of the contract. When he told Buffino so, the mobster said: "You have to do this job. But you're on your own. Don't say you're with us. Nobody's gonna bother you. But don't miss one engagement." Roselli told me, "They felt I wasn't listening to them. So I got my freedom."

Roselli's direct business involvement with the wiseguys was finally over, but he had been locked into the Copa contract for seven years. Pete Cavallo says, "Jimmy wanted to be his own man. He didn't want to be under the gun. He wanted to say, 'I can't work three shows a night. My voice won't stand for it.' And he was getting paid lousy. So he wanted to go out and break away from everybody. Which wasn't an easy thing to do in those days.

"They felt he was too much of a headache anyway. He was always bitchin' and moanin', bitchin' and moanin', and they got tired of hearing it. They figured, 'Well, you go on your own, you ain't going nowhere anyway.' But he disproved that by winning over on his talent."

BY THE LATE SIXTIES, ROselli was a full-fledged star—and acted like one. And he made powerful enemies. First were the Sinatras—Frank's mother, Dolly, then Frank himself. "It happened in my shop," Al Certo says. "Two bookmakers come to me; one of them says, 'Tony Pro [Provenzano] has got this baby charity he does every year. But Tony is in jail. We're looking to help him out. Dolly's the chairman. She wants Jimmy to be there. Could you ask Jimmy to make an appearance?' I said, well, okay. Jimmy had sung for Dolly many times before. Jimmy, now, he's on top of the pedestal; his balls got a little big. He says, 'Dolly knows my number; why don't she call me like she's always done before?' Jimmy took it as an insult. By the time the story got to Frank, he thought that Jimmy refused his mother. But Jimmy just wanted to be asked personally."

Some people believe that Frank Sinatra, furious at the insult to his mother, had Roselli blackballed. "This fucking guy was always a thorn in my side," Roselli told me about Sinatra. "I guess I was a thorn in his side, too.

"I worship the ground that's coming to him."

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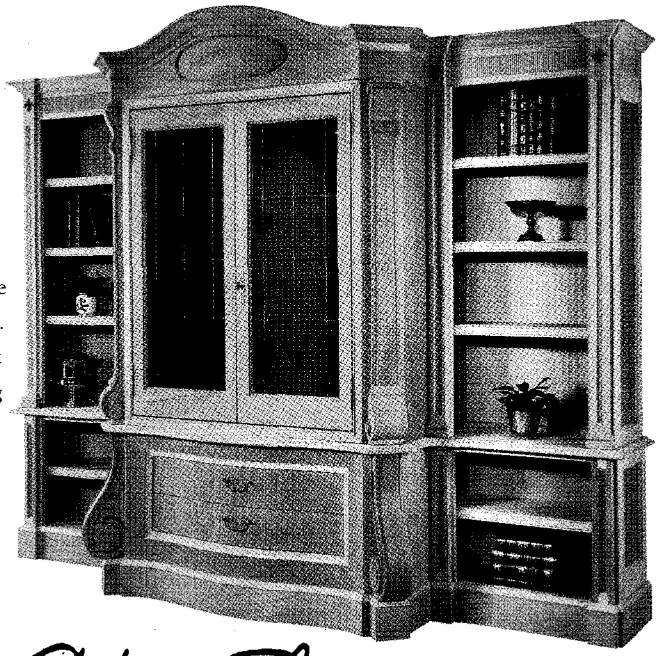

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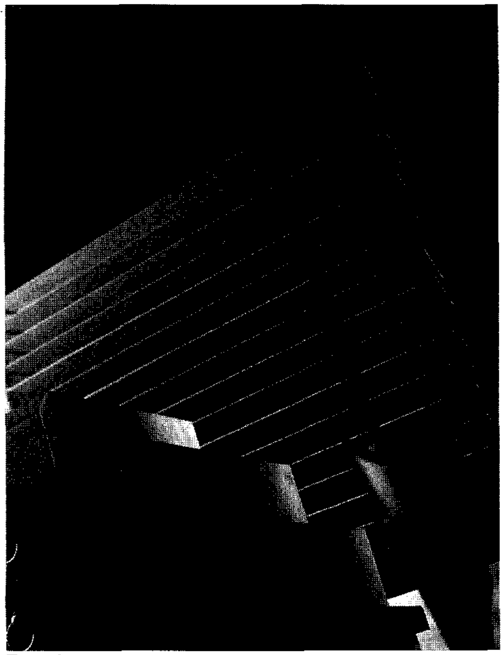

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But Roselli thinks his blackballing also has a lot to do with a dispute with Joseph Colombo, head of the Profaci crime family. Colombo had formed the Italian-American Civil Rights League, claiming that he wanted to unify the Italian-American community. (In 1971, Colombo was fatally shot at a Columbus Circle Italian-American civil-rights rally of 10,000 people he'd organized.)

Colombo paid a visit to Roselli and told him he'd like him to sing at a concert the League was planning at the Felt Forum. "Colombo said to me, 'You gotta head the League, you gotta do this, you gotta do that,' " Jimmy recalls. "I thought, *How could I walk away? They're all Italian.*"

But at the next meeting, an aide to Colombo told Roselli that Sinatra had agreed to perform. This altered the picture. Jimmy asked how much time he would have to sing. "Maybe ten minutes," the aide said. Roselli understood that Sinatra would get whatever he wanted; he asked how much time Sammy Davis Jr. would have onstage. "Oh, he's going to do whatever he wants," Colombo's aide said, adding that the league would pay for eleven of Davis's musicians. Finally, Roselli asked for three musicians he always used at his concerts.

"He said to me, 'You can't have the musicians; you can't rehearse.' They put up all these obstacles," Roselli says. "Sinatra had come in with a pad and pencil and said he didn't want me or Jimmy Durante on the bill at all. Pete said, 'Refusing is what Sinatra wants you to do.' But my fucking guinea temper—I said no."

"I went to their planning meeting," says Pete Cavallo. "They said, 'By the way, Jimmy Roselli is not going to do the show.' They said he wanted 25 musicians. I couldn't believe what I'm hearing. The guy says, 'It's more important to Roselli that he have 25 men than that we put a few bricks in a hospital or feed a few hungry kids.' There's yellin': 'Boo! Take his records out.' "

As the rumors about Roselli's refusal to sing spread, the number of musicians he supposedly wanted kept growing, from 25 to 35 to 45. Nightclub and theater owners were pressured not to book him. The jukeboxes were finished.

"The blackballing happened after the league incident," Cavallo says. "Club owners affiliated with wiseguys couldn't put Jimmy in even if they wanted to."

"Pete and I discussed what we had to do," Roselli says. "We decided at that point we're not gonna ruffle any feathers. Okay? They did what they had to do. But they didn't say *You can't sing* or *We find you singing, we're gonna shoot you.* But they really believed that by doing what they did, that would just send my career down the toilet."

"So from then on," Cavallo says, "he was on his own. He called all the shots. He got his money up front, or he wouldn't sing. But his career was definitely sidetracked. The average guy would have been down the toilet, could not have survived. Because of the peer pressure. So what he did was survive on his own merit, his enormous talent. He took the knockdowns.

"The blackballing wore off as he kept singing," Cavallo continues. "The women always supported him. And a lot of the wiseguys would sneak into places where he sang. Low profile, sat in the back. Because their wives and girlfriends insisted on going."

In New York, Pete Cavallo went from from one talent agent to another, pleading with them to take Roselli on, but he was damaged goods. Cavallo finally succeeded in getting a booking for Roselli at the prestigious Royal Box of the Americana Hotel. Roselli was frightened that "his people" would desert him, that they would not come to a luxurious hotel in tuxes and gowns. He was afraid that they had turned against him.

A list of all the companies that still make handcrafted mattresses.

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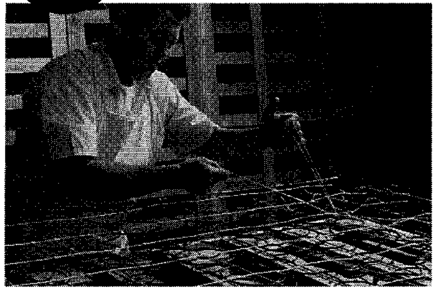

Each box spring coil is 8-way hand tied & knotted for superior individual support.

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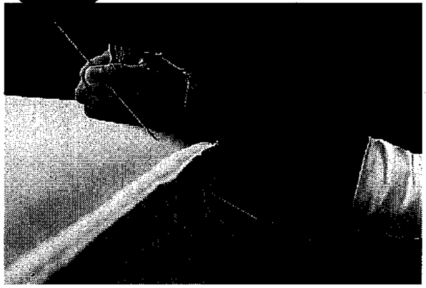

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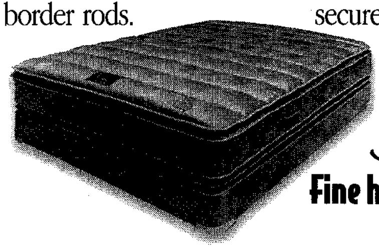

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Instead, the engagement was a reprise of his Copa years: lines around the block, ecstatic audiences, standing ovations. The wiseguys could not stay away. Carmine Persico, facing a long stretch in prison, came to the Americana every night straight from his trial. Persico looked as if he didn't have a care in the world, waving his arms and singing along. "It was one of the biggest nightclub grosses in history, as big as the Copa," Cavallo told me. "Roselli was back, bigger and better than ever. That engagement turned his life around. He'd made it on his own."

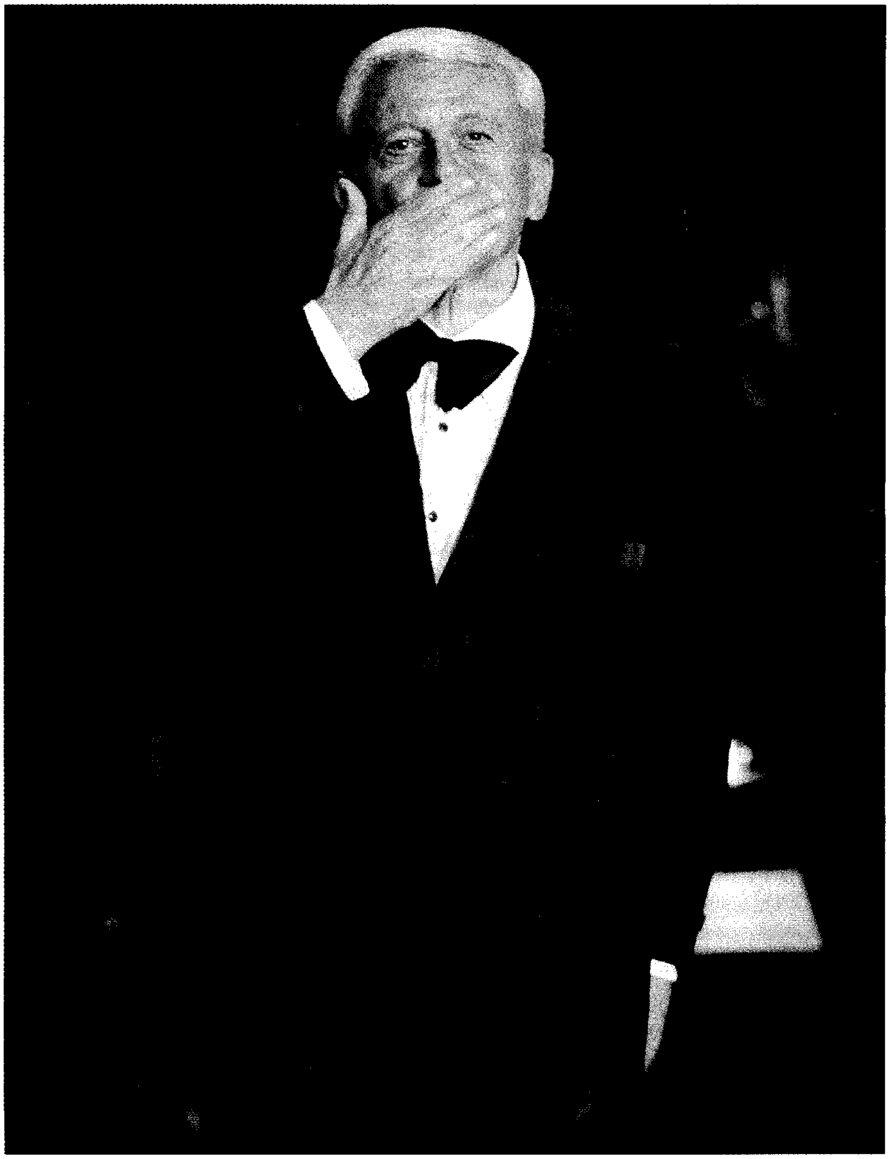
Making it, though, didn't change Roselli's attitude; if anything, it hardened it. Also in the sixties, Ed Sullivan, host of the most powerful show on television, was sending him mash notes, begging him to appear on the program. One day Sullivan raced after Jimmy to the elevator at the Copa, shouting, "When are you coming on my show?" As the doors were closing, Jimmy shouted, "With a little luck, never."

Roselli eventually signed to do the Sullivan show, but on his own terms. "This is what I want," he said. "Three songs, no commercial. And I want the orchestra onstage behind me, not in the pit." Sullivan said, "What's your problem?" Jimmy replied, "I don't even want to be on this Mickey Mouse show. You follow a tiger, a lamb, an elephant—who needs that? And you ain't paying me nothing."

"It's exposure, Jimmy," Sullivan said. "Yeah?" Jimmy replied. "My grandfather told me that from exposure you get pneumonia."

Roselli appeared three times on the show, then canceled the last four scheduled performances. The staff of the show presented him with a bottle of Chivas Regal in a velvet sack with a big ribbon because he talked back to Sullivan. "Jesus, you must really hate this guy," he told them.

TODAY, ROSELLI HAS 32 albums on the market. (He is one of the few singers who bought all the masters of his recordings; he is now the owner of his own profitable record company, M&R Records—a catalogue is available from 344 Paterson Plank Road, Jersey City, New Jersey 07307.) He has played to standing-room-only crowds at the London Palladium in the past few years, and he has been a constant sellout at Trump Plaza and the Westbury Music Fair. Last year, he says, he turned down concerts at Radio City Music Hall and Madison Square Garden. He recently signed a contract with Caesars Palace in Atlantic City that will bring him close to $1.5 million. Roselli has also done a Maidenform-bra commercial



Roselli at Trump Plaza: "You think people love you," he says, "and you find out they want to strangle you."

that features his recording of "Yes Sir, That's My Baby."

Still, speaking with Roselli now, you sense a bitterness that won't go away. "You think people love you, and all of a sudden you find out they want to strangle you," he says, then pauses. "When I was a young man, I thought, *Just let me keep making these records.* They were good records, and I was happy with them. It was food for me. I wasn't getting any money, but it was a lot of food. I was filling my belly up because I loved what I was doing." Today he wants to be paid $65,000 a night for singing, and he gets it.

Through it all, Roselli has never strayed far from Hoboken. Today he lives in a house high above the cliffs of Jersey City, five minutes from his boyhood home. "Roselli can live anywhere," Joann Viggiano, Al Certo's sister, says, "but this is where he chose to be. Why? Because he can see Hoboken from here. Sinatra doesn't even want to say he's from Hoboken. All Jimmy talks is Hoboken, Hoboken. He hangs on."

Where Sinatra managed to sell the street-urchin image, the tough guy with the heart of gold, Roselli lived it, and he's still living it. His friends are guys he grew up with, guys he's known for 30, 40, 50 years. There have always been actual wiseguys in his audiences, though not as many now as in the past.

"I know a lot of Mafia buffs and Mafia people," Joseph Coffey, formerly of the New York State Organized Crime Task Force, told me. "They follow certain entertainers: Sinatra, of course, Vic Damone, Jimmy Roselli. So you can't put an onus on him because of that.

"We have now pretty much brought the Mafia to its knees," he said. "We really crippled them by taking their leadership out. So Roselli might be able to come out from under all this." The mob-buster even seems to be pulling for Jimmy. "He's a *great* entertainer." ■

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UNTRUE BLUE

SUDDENLY, OUR ROBBERS ARE PRETENDING TO BE COPS

THE MIDDLE-AGED HISPANIC MAN WEARING A ROLEX AND DRIVING A Camry in Jackson Heights one spring afternoon seemed a prototypical Colombian drug dealer. Gerald Dina had been staking him out for days. Confident that the target of his surveillance was on his way to deliver some coke, Dina tailed the man to his location—a Colombian stash house in Flushing where drugs and money are kept, the borough of Queens being the mother lode of Colombian stash houses. He followed the man into his building, up to his apartment, and stuck a gun in his back.

BY HARIETTE SUROVELL

PHOTOGRAPHED BY BARNABY HALL
FOR *NEW YORK*

"DEA," said Dina, pulling out a badge. "I'm confiscating all your money and all your drugs."

Then Dina tied up his victim and left with ten kilos of high-grade cocaine and $2,000. What was the chump going to do, Dina reasoned—call the cops and complain that a phony DEA agent had violated his civil rights while stealing his cocaine?

It was one of almost 100 stash houses Dina is suspected of having ripped off all by himself before he organized a crew of eleven other impersonators and point men sometime after that 1992 heist. Together, they have cleaned out more than 300 Colombian treasure troves, earning Dina, now incarcerated, the title of the most successful police impersonator in New York City history.

IMPERSONATION OF LOCAL OFFICERS and federal agents in order to pull off crimes against innocent victims or fellow criminals is one of New York's fastest-growing criminal trends. Creative criminals pretending to be law-enforcement officials are burgling stores, performing push-in home robberies, ordering people off the highway and driving off with their cars, and even stopping people on the street, throwing them against the wall, and escaping with their watches, rings, and wallets.

At first, the majority of victims were those who are least likely to complain: Hispanic illegal aliens who were accustomed to police brutality and corruption in their homelands, prostitutes on lonely nighttime streets, habitués of clandestine gambling dens, wasted crack-house patrons. But the fake-cop criminals have become progressively more brazen; their victims now include people like Steven Greenberg, the financier and playboy who was robbed of $300,000 in art objects when two armed thugs posing as undercover cops gained access last year to Greenberg's apartment at 920 Park Avenue.

So common has the charade become that in 1994, the Internal Affairs Bureau of the NYPD created the Police Impersonation Investigation Unit (PIIU), which last year handled 427 cases and made 99 arrests. "Police impersonation," says PIIU lieutenant Thomas Redmond, "remains highest in Brooklyn and Queens because of the Hispanic demographics. Hispanics keep money in their houses and they respect and fear the police more." And as new census figures show, 460,000 immigrants, easy targets for an experienced impersonator, have poured into the city in the past five years, the highest level since just after World War II.

The increase in undercover raids conducted by thousands of real cops in plain clothes in recent years has also fanned the enterprising criminal spirit. Thieves realized that the only accoutrements required to pretend to be "undercover" could be bought in Times Square novelty stores or at trade shows. They could get a blue jacket from any sporting-goods store, stencil NYPD on it, and buy a sedan and paint it black.

DINA WAS THE ONLY CREW MEMBER WHO ACTUALLY FANTASIZED HE WAS A FED WHEN HE PUT ON A BULLET-PROOF VEST STENCILED "DEA" ON THE BACK.

Some officials believe the impersonators are inspired by true-crime TV shows like *Highway Patrol* and *Cops*, but according to Redmond, any similarity to real policing ends there. "Most of the information on how to do this is coming out of prisons. These guys are the same predators as rapists and street muggers. Saying they're the police is just a disarming technique, a way to get in the door. Then the whole police routine goes out the window and it's a common burglary."

Since its inception, the PIIU's most memorable arrests have included a New York sanitation worker who was ripping off prostitutes on his coffee breaks and a crook who made $100,000 by calling up people from a phone book and telling them a relative had been arrested and that they should post bail money at a Western Union, all while he was locked up in Rikers awaiting trial. One of the few female cop impersonators specialized in knocking on the doors of the elderly claiming to be locked out of her apartment before cleaning out all their valuables. Low-level cons at bodegas and check-cashing outlets have become so frequent that last year, two Bronx check-cashing-outlet employees pulling off an inside heist tried to blame the theft of $151,000 in cash and food stamps on "a black male with a badge."

The most sophisticated police impersonators the PIIU has encountered were a team of home invaders who had FBI shields and other Bureau identification, high-tech scanners, and point-to-point radios. But it was the Gerald Dina crew that raised cop mimicry to an art form. The DEA remains frankly astounded at their ambition, their scope, their discipline, and the sheer chutzpa required to steal thousands of kilos and millions of dollars from the Colombians. Especially since the Colombians have been known to kill the entire family of anyone who steals even a single kilo.

"The only reason Dina was successful for so long is that the Colombians don't have access to photo-I.D. books of suspects like cops do," says NYPD sergeant Bill Perlitz, supervisor of DEA's Redrum task force, which traditionally targets Colombian drug-related homicides (the force's name was inspired by *The Shining; redrum* is *murder* spelled backward). "And fear of death kept [Dina's men] from bragging about their exploits."

In Dina's early days as a car thief, the

27-year-old half-Italian, half–Puerto Rican became the bane of Queens's 109th Precinct. He would sit in the station house for hours, pretending he had information to share or an accident to report. But according to Sergeant Don Costello, who is now the head of security for City Hall, "his real purpose was to see who was working in plain clothes."

Dina developed an obsession with Costello. He would race past him in his BMW and yell out, "Costello, you'll never catch me!"

"I knew Dina from his late teens when he was just a half-assed car thief," says Costello. "He worked his way up from the minors to the majors. He would always arrogantly tell me I could work for him when I retired."

IN 1992, AFTER NETWORKING IN A Queens pool hall, Dina assembled a crew of five other DEA impersonators, with six subsidiary members and an ad hoc advisory board. Dina was probably the only crew member who actually fantasized he was a Fed when he put on a bulletproof vest stenciled DEA and climbed into a state police car purchased at a government auction, armed with police badges, handcuffs, and stun guns that he had assembled.

"He was such a buff," says Perlitz, "that in his wiretapped conversations, we'd hear him saying things like 'I told you to do a five-hour surveillance, and you only did two. Were there females present? Any unknown vehicles? When is your next shift?' "

Dina's henchmen, however, were strictly professional criminals who had discovered such a lucrative gig that they often earned $100,000 a week and routinely lent one another amounts of up to $40,000. "They spent all their money on cars and women," says Redrum special agent Billy Dolinsky. "We seized one crew member's BMW out of the shop when it was getting a $3,500 paint job."

Dina's crew was a multiethnic coalition that included Dina's cousin, Peter Defiore, Italian and then 34 years old; Henry Rodriguez, a 22-year-old Puerto Rican; Javier Sabina, a 32-year-old Cuban; Randy Larrauri, a.k.a. Randy Rivera, an 18-year-old Dominican; and Randy Hamilton, a 17-year-old Bayside High School student who drove to school in a Maxima with a car phone. Defiore was the money counter and the lookout, Larrauri carried the shotgun, and Sabina kicked in doors.

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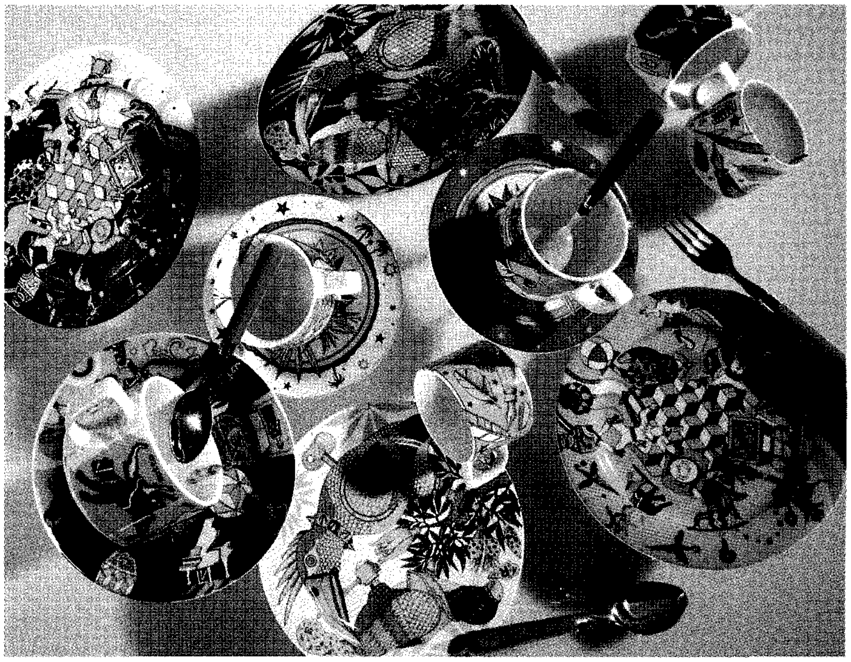

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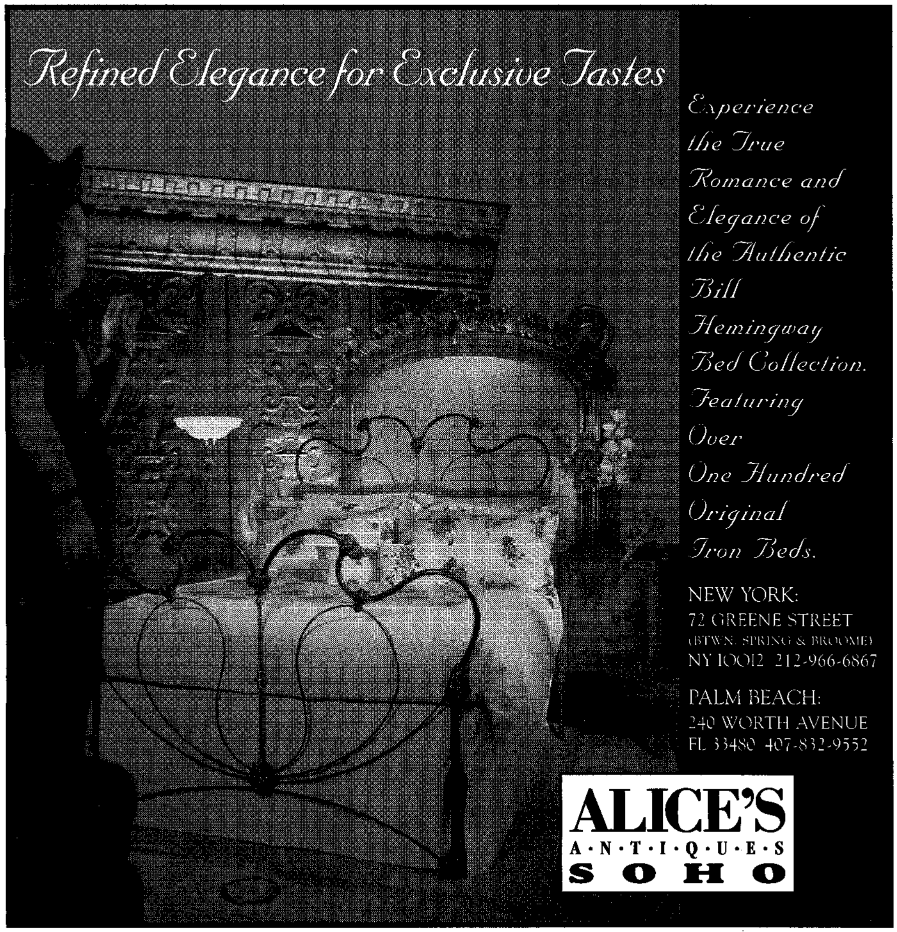
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When there was a stash-house guard present, Dina yelled out "DEA" and produced a phony search warrant. More frequently, however, the crew already knew through surveillance the exact time that the stash house would be unoccupied. Then Sabina used his expertise to gain entrance.

In January 1993, the DEA received a call about the arrest of a Colombian whom we'll call Fernando, who had been selling drugs that Dina's crew had pilfered. For the first time, the DEA was able to confirm that there were fully armed criminals going around town saying they were DEA. "We didn't take it personally," Dolinsky says. "But when these guys are out there impersonating DEA agents, it puts *our* lives in danger." When Fernando's intelligence proved accurate, a team of NYPD detectives and New York state troopers assigned to Redrum, along with members of the Queens robbery squad and Queens Homicide, was quickly organized. Its function: Round up Dina and company. Perlitz dealt with the brass and Dolinsky worked on the street level.

The investigation was unusually risky. "Dina's crew was so active that there was a danger that one day the Colombians would say, 'Bullshit, this is one of those rip-off teams,' and open fire on real cops," says Dolinsky. The Feds also worried that Dina would miscalculate by assuming any well-dressed Hispanic male talking on a cellular phone was a drug dealer—that "the crew would make mistakes and rip off innocent people," Dolinsky says.

The DEA's next step was to recruit Miguel (also a pseudonym), its top Colombian informant, a cultivated, charismatic man who had once been an upper-echelon member of the Medellín cartel but jumped ship in 1988 after being arrested on federal conspiracy charges. A meeting was set up with Miguel, crew member Randy Larrauri, and Dina's recently arrested dealer Fernando in a Queens diner.

Miguel represented himself as an upper-management executive who controlled stash houses for the Cali cartel on a national level and was ready to start shafting his employers. Larrauri became so infatuated with Miguel that the aspiring career criminal volunteered right then and there to kidnap and hold for ransom a rival Cali-cartel member. After several dinner meetings, Larrauri worked out a split with Miguel. He bragged in a videotaped hotel-room meeting about how "we come in as cops." The DEA practically had it in the bag. Except for one problem.

[redacted]

[redacted]

GERALD DINA, THE MASTERMIND of cop impersonation, had just retired to Miami with his pregnant wife. While he still owned a carpet-cleaning business in Queens and a bodega in the Bronx, the year's rent Dina had just plunked down on a home in Florida indicated that he was leaving the New York drug world. But Larrauri lured him back to the city and his work, promising him the score of a lifetime.

Meanwhile, the DEA set to work preparing a dummy stash house and monitoring office. They rented two condos in College Point, Queens, for $1,000 a week: One they furnished with 150 kilos of packaged flour and rigged with cameras and mikes; the other contained all their surveillance equipment.

Finally, on April 15, 1993, Dina and his five partners took the bait. Armed with shotguns and walkie-talkies and wearing DEA hats and badges, they raided the College Point stash house that Miguel had told them about. Because the crew was considered so dangerous (and had impersonated so many law-enforcement agencies), more than 80 assorted cops, Feds, and Emergency Services workers were on call close by. Dolinsky recalls several people saying, "Whose fucking operation *is* this?" Inside, a camera videotaped the crew high-fiving it and tossing kilos around like footballs. When law-enforcement officials started arresting the lookouts outside the building, Dina's crew lost contact on their walkie-talkies and started panicking.

"Talk to me, talk to me, talk to me," the bona fide agents and cops heard their ersatz counterparts sputter anxiously into their radios. Suddenly, Dina looked out the window, saw the NYPD Emergency Services van moving in, and yelled out, "Cocksucker!" At that point, the crew ran outside, and were arrested.

"We were so nervous about this operation going down successfully that when the arrests were made, even hardened captains hugged each other," says Bill Perlitz. "Then, of course, realizing what they had just done, they backed off in embarrassment." Chief Raymond Abruzzi, then head of Queens detectives, walked up to where Dina lay handcuffed on the ground and said, "Don Costello wants to know if you want to offer him that job now."

Thinking it would enhance their bargaining power to give up a genuine

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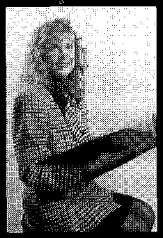

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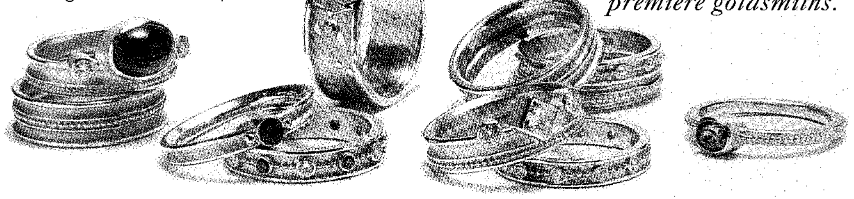

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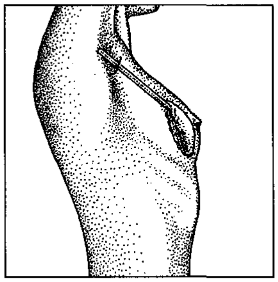

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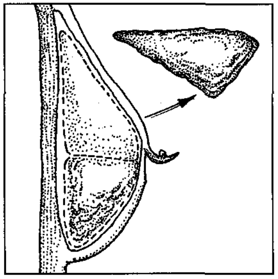

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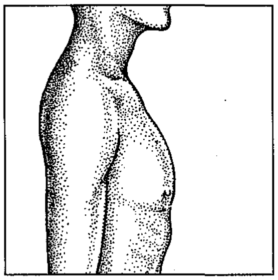

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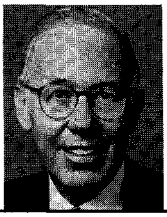

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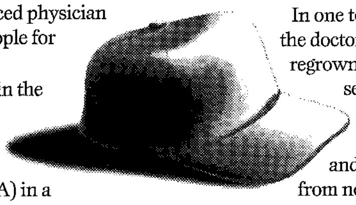

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Colombian, Miguel was the first person the crew members ratted on. But they all soon realized the futility of their positions and pleaded out. Randy Hamilton was released because he was a juvenile. (His father, an accountant in Bayside, was upset that he had been interrupted on tax day, the busiest day of the year.) Sentences thus far have ranged from 48 months to eight years.

AS THE POST-ARREST investigation developed, the DEA discovered that the crew had been laundering almost half a million dollars in profits with the assistance of two middle-aged businessmen from Long Island. But the case took its most surreal turn of all when it came to light that the head of the team's advisory board was a lawyer named Kevin McKeon. McKeon's role was pivotal and perfect, like that of an action movie's implausible white-collar bad guy: He represented drug dealers so that he could get information about their stash houses that he would then pass on to Dina's crew. McKeon received a fee for each successful stash-house tip and additional profits after the stolen drugs were sold. He also helped other cartel heavies by successfully laundering $700,000 of their money through accounts in Panama and Colombia. After his arrest, the government seized $250,000 of yet-unlaundered cartel cocaine profits. The Colombians are, reportedly, extremely displeased.

"I don't really know what motivated him," says Eric Friedberg, the assistant U.S. Attorney who prosecuted McKeon. "He stated it was more the action than the money he was interested in." McKeon was sentenced to six years in prison last January.

Two more arrests of subsidiary crew members have since been made, bringing the total to twelve, and one more is anticipated as the investigation winds down. Dina has yet to be sentenced, but several of his crew, who got four to eight years behind bars, have already been targeted in jail by the Puerto Rican Blue Thunder gang, the most prosperous heroin-dealing organization in city history, according to the DEA. Will they eventually encounter some of the Colombians they once "busted"? "What happens to them [if they do] will be left up to the imagination," says Bill Perlitz, sounding only a little vengeful. "It will be like something out of *The Shawshank Redemption.*" ■

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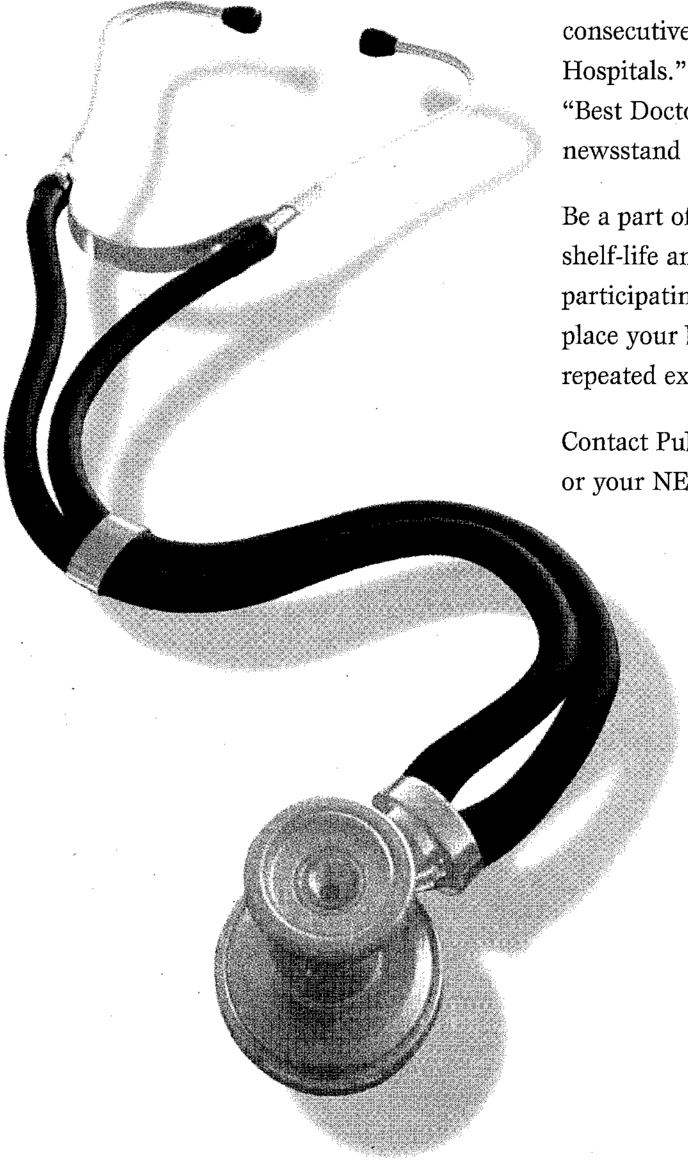

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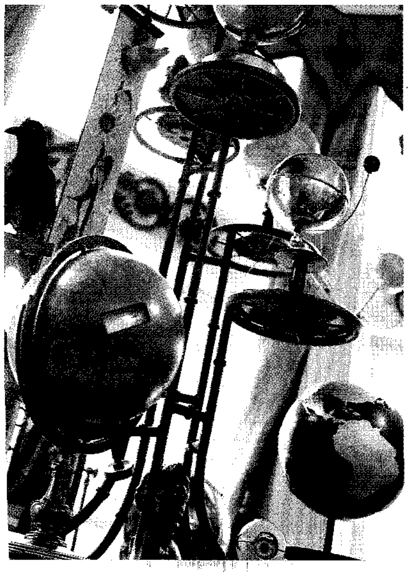
NEW YORK® MAGAZINE

IN ONE CORNER, MINIMALISM MINUS THE MEANNESS. IN THE OTHER, ALL THE DETRITUS WE REFUSE TO LIVE WITHOUT. YES, THE TWAIN *CAN* MEET.

Design 1996

Revamping one's house is inevitably a soul-baring exercise. It reflects the times we live in—and used to live in. We're forever learning from our mistakes, that Eames stacking chairs just aren't comfortable and shabby-chic white just isn't practical. In the nineties, we've come to recognize that being thoroughly modern now hinges on not being *too* thoroughly modern. A kind of grand minimalism and idiosyncratic clutter are, paradoxically, the major strands of contemporary interior design. Today's architects and decorators make a point of knitting both together, and each living space that follows qualifies as one of these state-of-the-art hybrids. Veering toward minimalism are Deborah Berke's ersatz-Shaker house in Greenwich and Tommy Tune's duplex overlooking Madison Avenue. ("I'm not that interested in furniture," Tune told interior designer DD Allen. "Never have been.") Hovering somewhere in the middle is an Upper East Side brownstone with Scandinavian undertones and a braided staircase that required the services of two engineers to install. Over at London Terrace, the owner seems not to be living in the city at all, importing a relaxed haute-suburban style—copper finials on the mantelpiece, roses spilling out of terra-cotta urns, a hammock—into the heart of Chelsea. A new generation of entrepreneur is bringing antiques as well as more recent artifacts (what do you call coveted decorative objects from 1962?) into our living rooms. And a new generation of architect tells us what it will all look like before a nail goes in the wall. Or what it will all look like when the year 2006 rolls around in Manhattan's smartest new neighborhood. But let's not get ahead of ourselves.

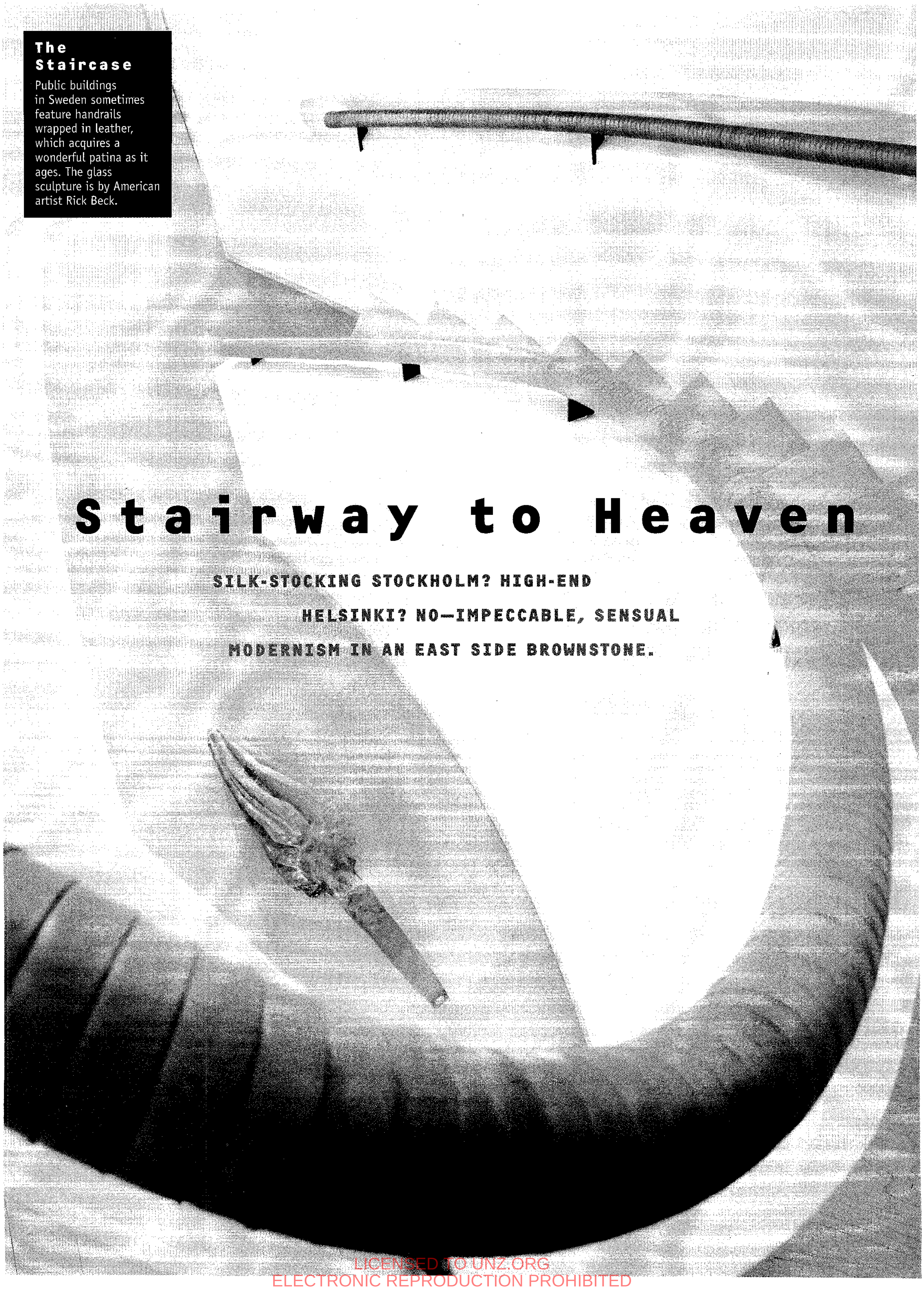


Edited By PHOEBE EATON

Photographs: left, Frank Veronsky; right, Ken Kochey

Plain And Fancy

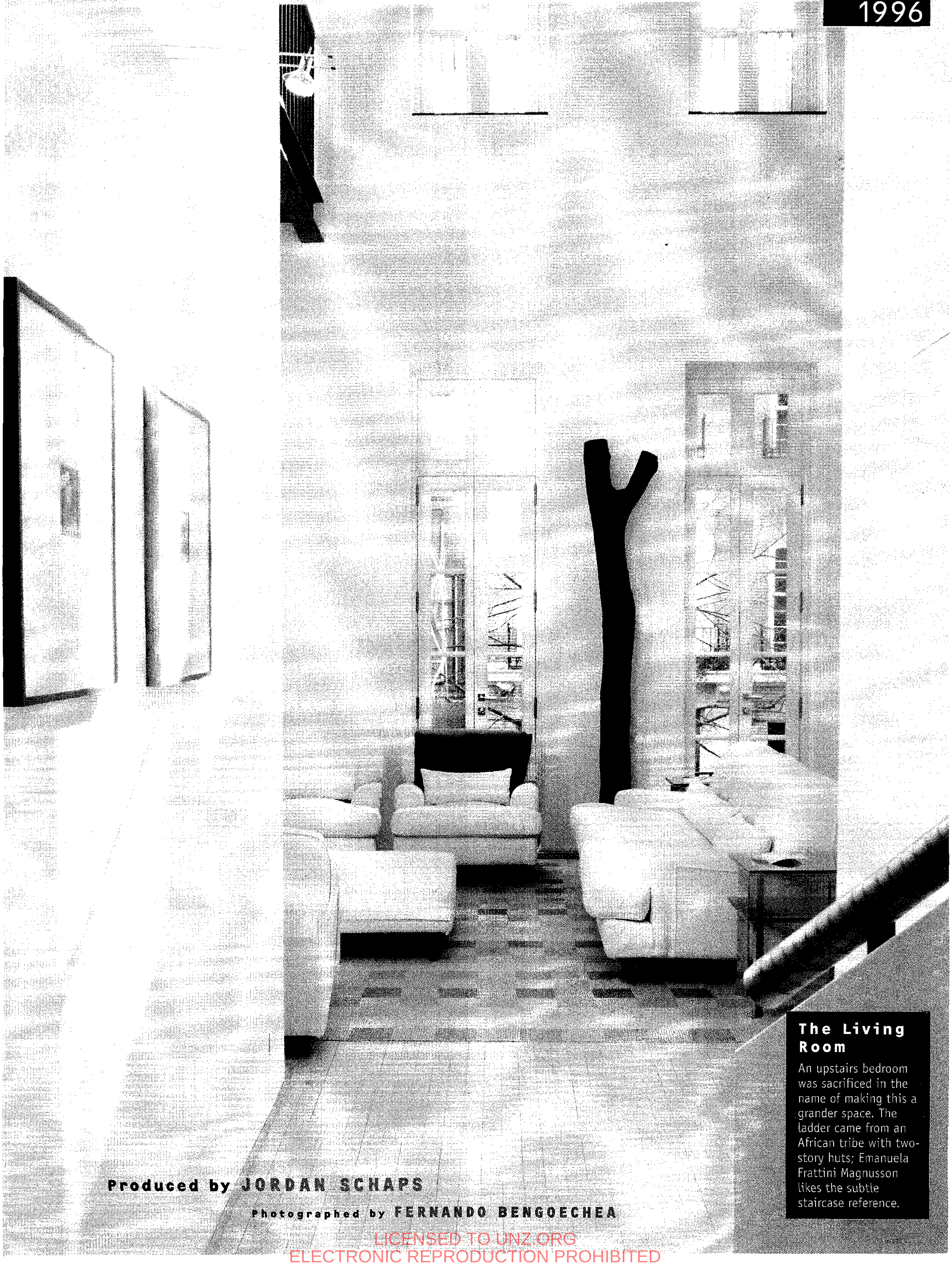
Conyers Farm, a Deborah Berke original (with a nod to the Shakers) in Greenwich, Connecticut. Opposite: Global domination at George D. Glazer's antiques shop.



The Staircase
Public buildings in Sweden sometimes feature handrails wrapped in leather, which acquires a wonderful patina as it ages. The glass sculpture is by American artist Rick Beck.

Stairway to Heaven

SILK-STOCKING STOCKHOLM? HIGH-END HELSINKI? NO—IMPECCABLE, SENSUAL MODERNISM IN AN EAST SIDE BROWNSTONE.

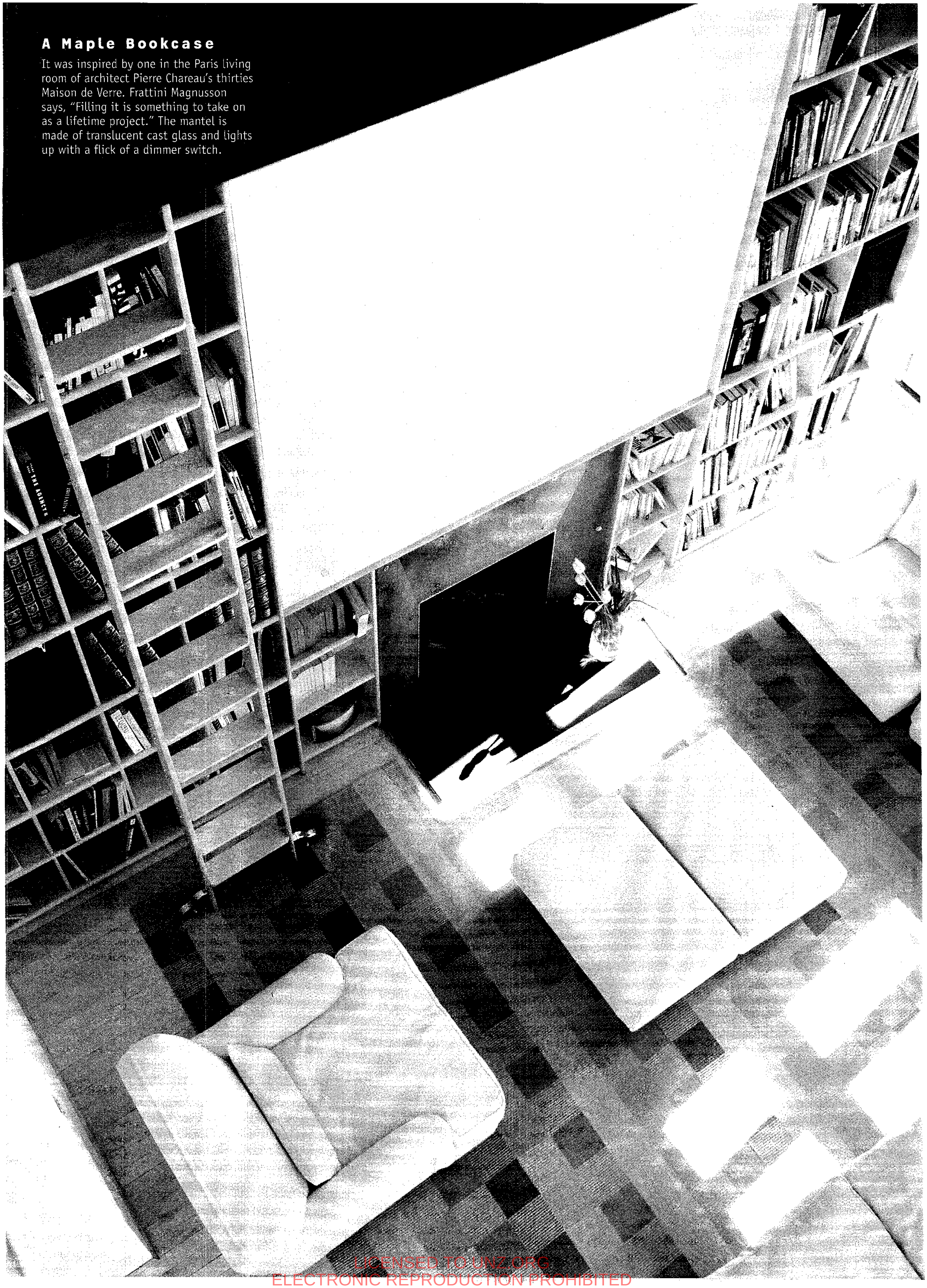


The Living Room

An upstairs bedroom was sacrificed in the name of making this a grander space. The ladder came from an African tribe with two-story huts; Emanuela Frattini Magnusson likes the subtle staircase reference.

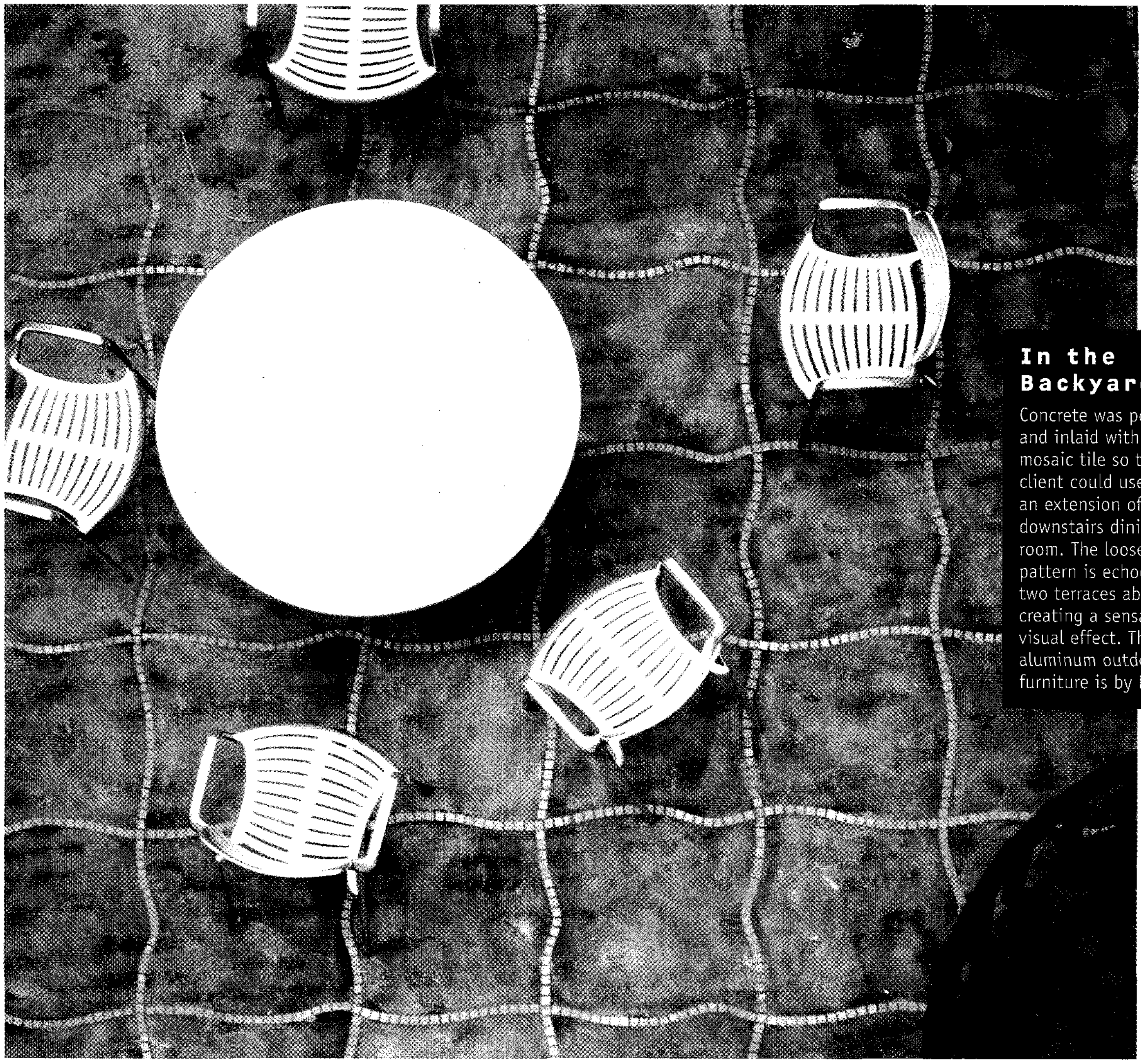
Produced by JORDAN SCHAPS

Photographed by FERNANDO BENGOECHEA



A Maple Bookcase

It was inspired by one in the Paris living room of architect Pierre Chareau's thirties Maison de Verre. Frattini Magnusson says, "Filling it is something to take on as a lifetime project." The mantel is made of translucent cast glass and lights up with a flick of a dimmer switch.

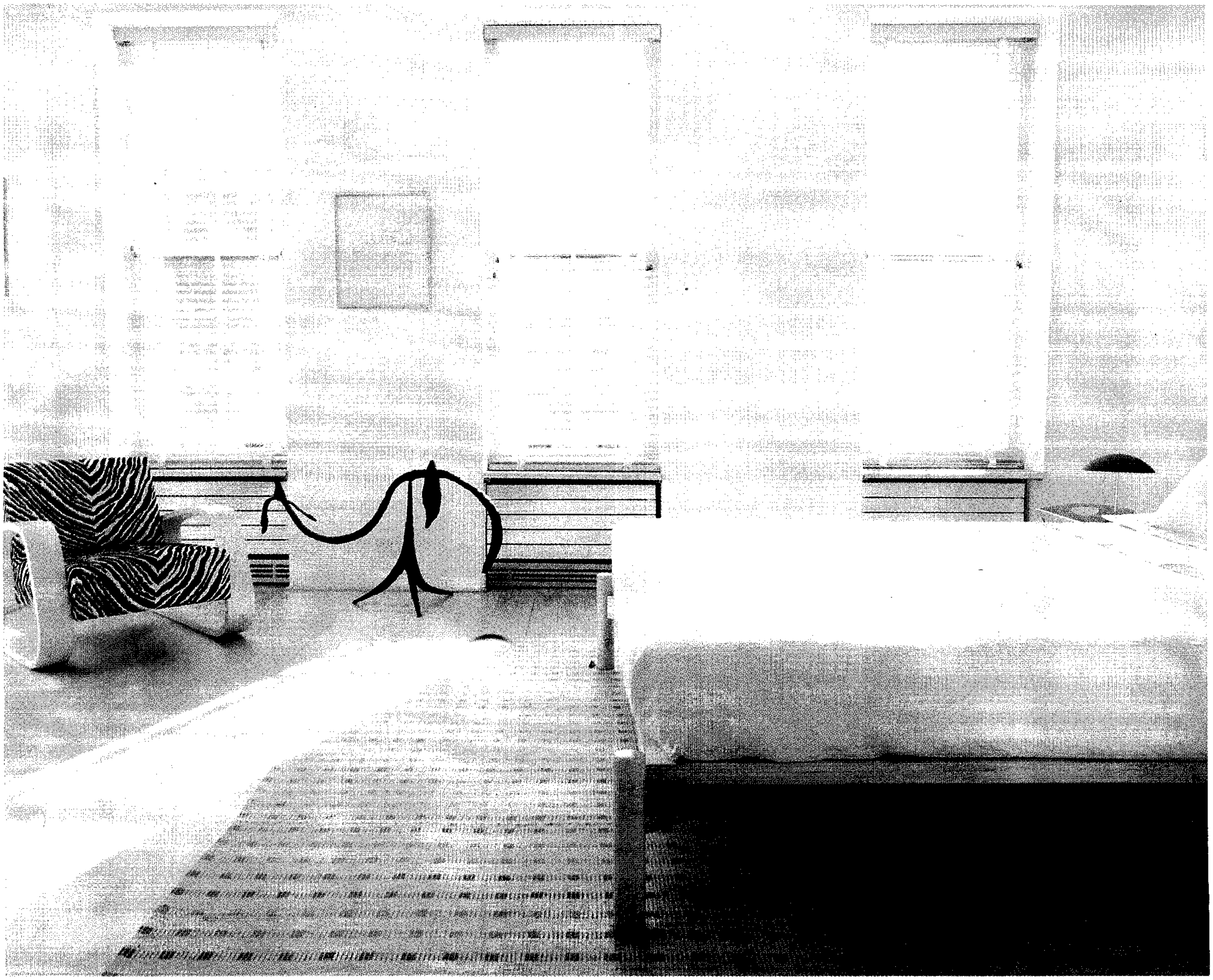


In the Backyard

Concrete was poured and inlaid with glass mosaic tile so the client could use it as an extension of the downstairs dining room. The loose-net pattern is echoed by two terraces above, creating a sensational visual effect. The aluminum outdoor furniture is by Knoll.

"WITH THE STAIRCASE, I WAS TRYING TO INTRODUCE SOME MOVEMENT INTO THE CENTER OF THE HOUSE," SAYS EMANUELA FRATTINI MAGNUSSON.

The five-story brownstone on the Upper East Side was built a hundred years ago, but its new Swedish owner didn't care much for what was inside. "He wasn't interested in things like original moldings and baseboards," says interior designer Emanuela Frattini Magnusson. "From the ground up, he wanted what he considered to be good design, from a Scandinavian, modern point of view." And so the house was gutted, and a new elliptical staircase made to flower like one of Georgia O'Keeffe's calla lilies at the brownstone's core. A teardrop skylight at the top lets the

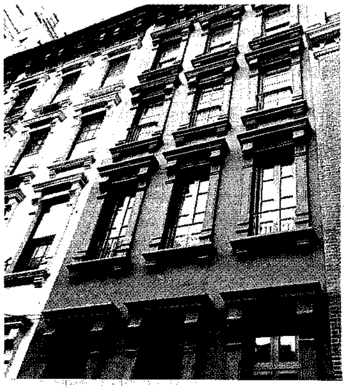


IN A PAST LIFE, THE BUILDING SERVED AS LIVING QUARTERS FOR TEACHERS AT A SCHOOL NEXT DOOR. IT'S A LANDMARK, SO THE FAÇADE WAS RESTORED.

Designer Frattini Magnusson

She installed maple Venetian blinds (above) because the client didn't want curtains. The chair, upholstered in *faux*-zebra fabric, is a repro twenties design by Finn Alvar Aalto. A Calder sculpture plays well with the Matisse drawings. Elizabeth Eakins used a technique popular in Scandinavia to weave this rug.

sun shine in. The rest of the house is comfortably modern, northern, and rational without being stark; the client is an art collector with an affinity for glass, and the neutral palette of the place showcases his collection. His art-world friends would often drop by to check on the work in progress. "There was an ongoing, demanding critique," says Frattini Magnusson. "But ultimately, the client felt it all really matched his personality."



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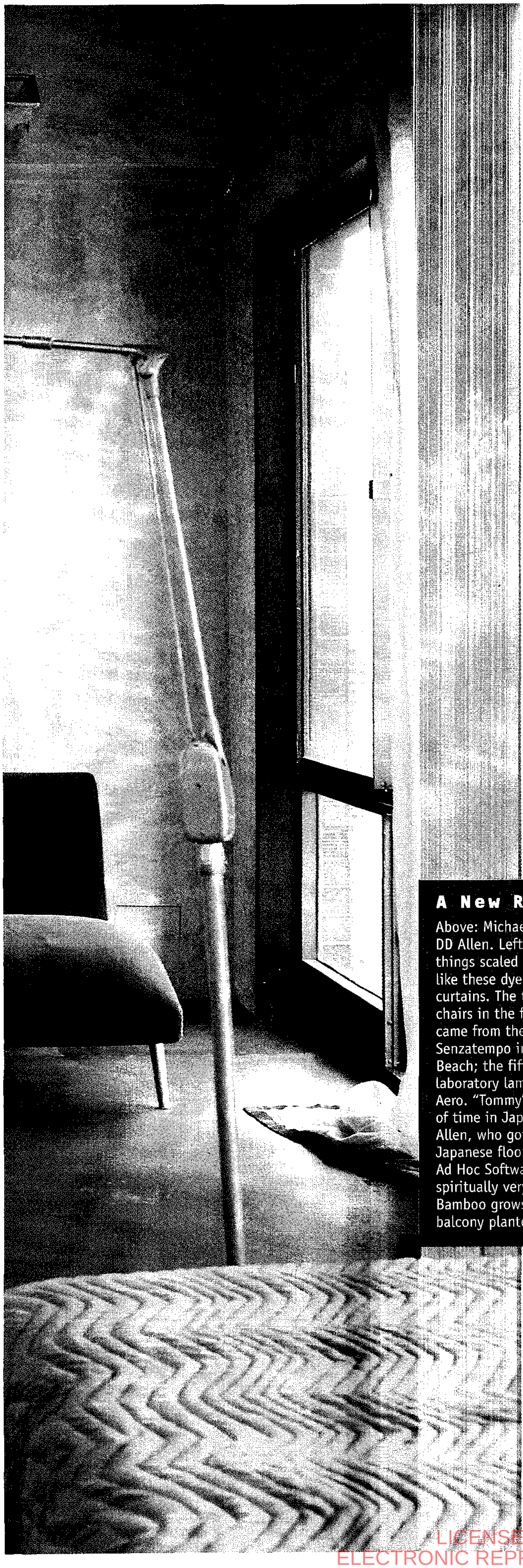


HOW TOMMY TUNE'S UPTOWN HIGH-RISE DUPLEX BECAME A COOL JAPANESE LOFT

Zen City

When Tommy Tune learned he was part Shawnee, it explained a lot. "My tribe was always on the move, following the sun like birds," Tune says, "and I needed to be able to migrate within my own space."

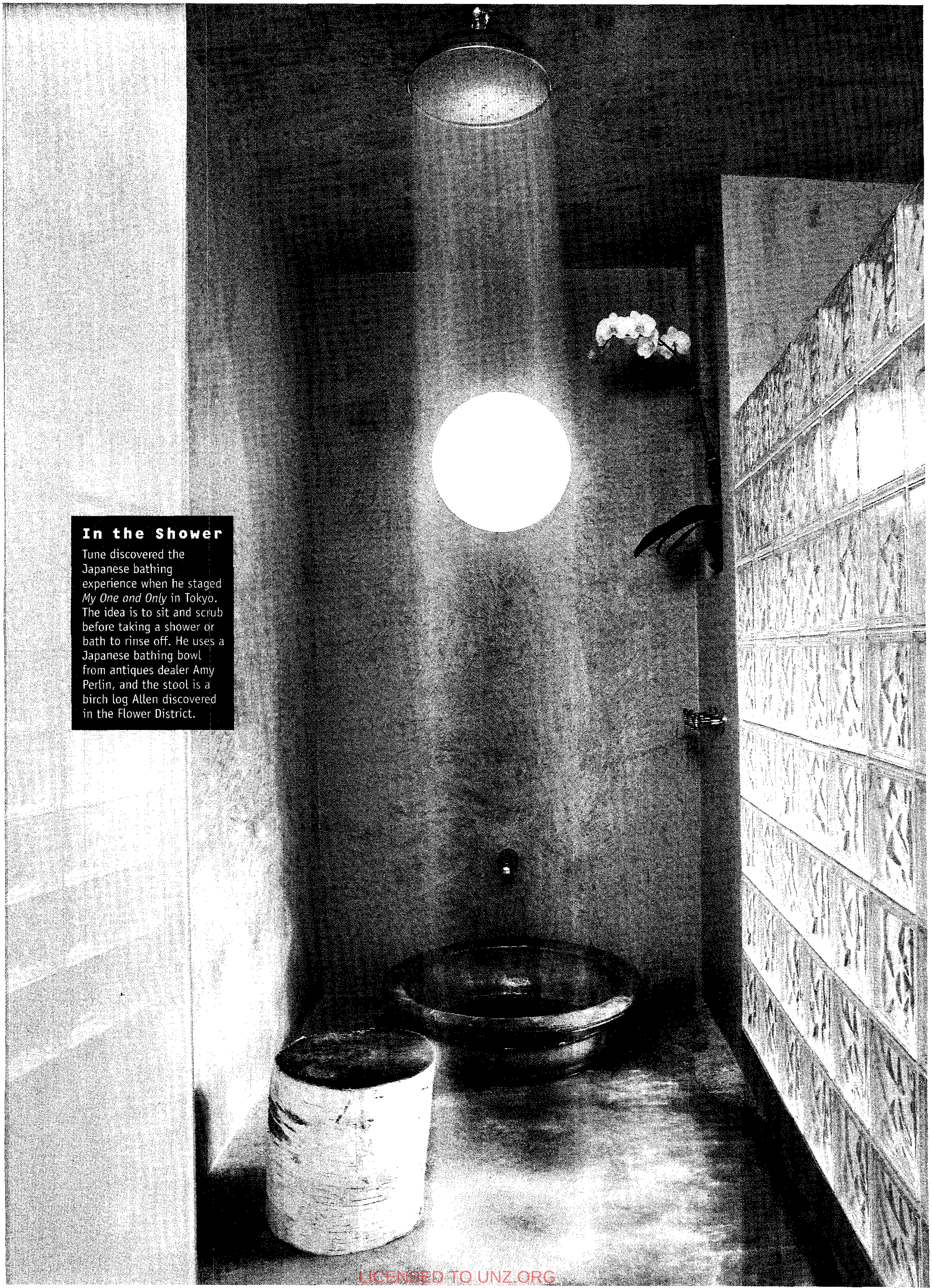
A New Retreat

Above: Michael Pierce and DD Allen. Left: Tune likes things scaled up for him, like these dyed linen curtains. The two fifties chairs in the foreground came from the shop Senzatempo in South Beach; the fifties laboratory lamp came from Aero. "Tommy's spent a lot of time in Japan," says Allen, who got the Japanese floor cushion at Ad Hoc Softwares. "He's spiritually very Japanese." Bamboo grows in a balcony planter.

Annexing a conventional two-bedroom on the floor beneath his Upper East Side penthouse, he hoped this duplexification would slake his wanderlust. Interior designer DD Allen of Pierce Allen discovered the ceiling in the second apartment had been dropped to mask the guts of the building. "That was a celebratory day," says the six-foot-six-and-a-half-inch director and choreographer, "when she found three extra feet of headroom." Exposed pipe wrapped in rope, a floor sheathed in black rubber, and columns with a raw-concrete *faux*

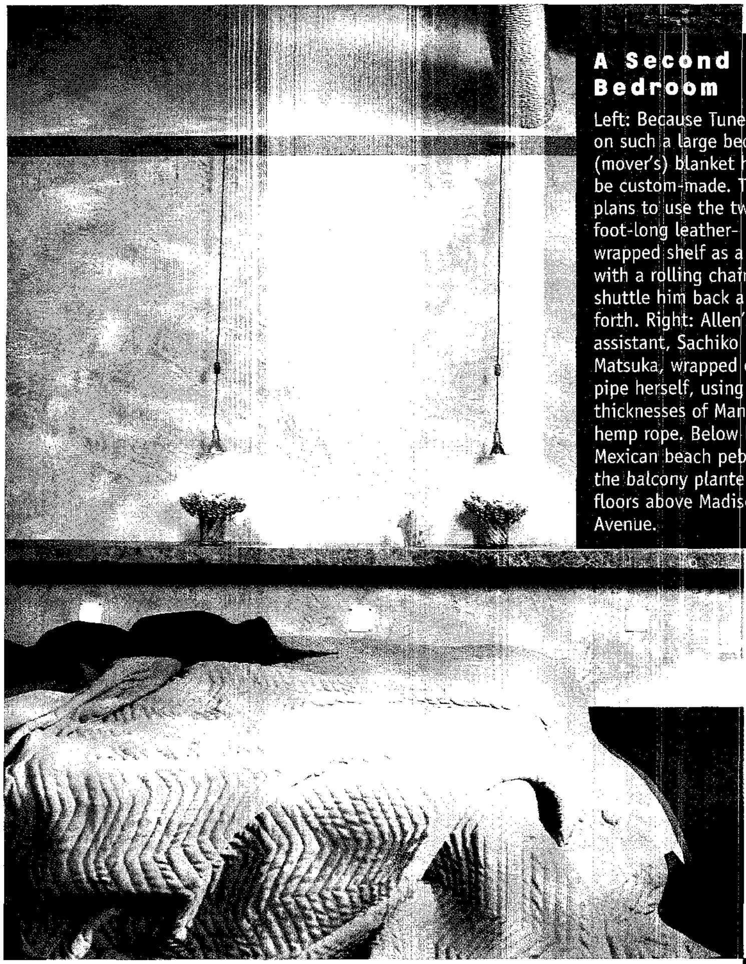
Produced by **JORDAN SCHAPS**

Photographed by **ANDREW BORDWIN**



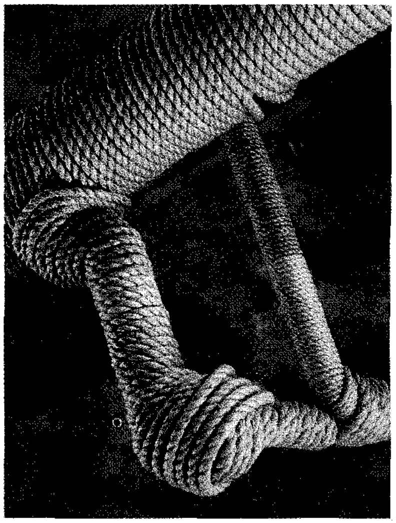
In the Shower

Tune discovered the Japanese bathing experience when he staged *My One and Only* in Tokyo. The idea is to sit and scrub before taking a shower or bath to rinse off. He uses a Japanese bathing bowl from antiques dealer Amy Perlin, and the stool is a birch log Allen discovered in the Flower District.



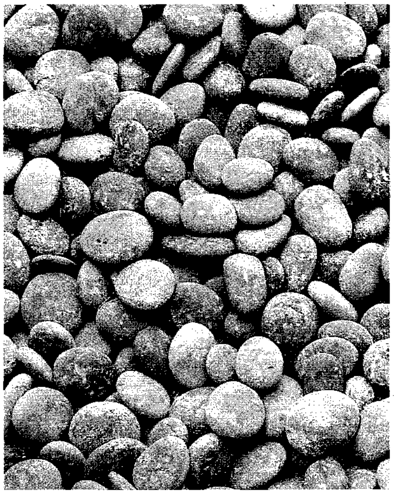
A Second Bedroom

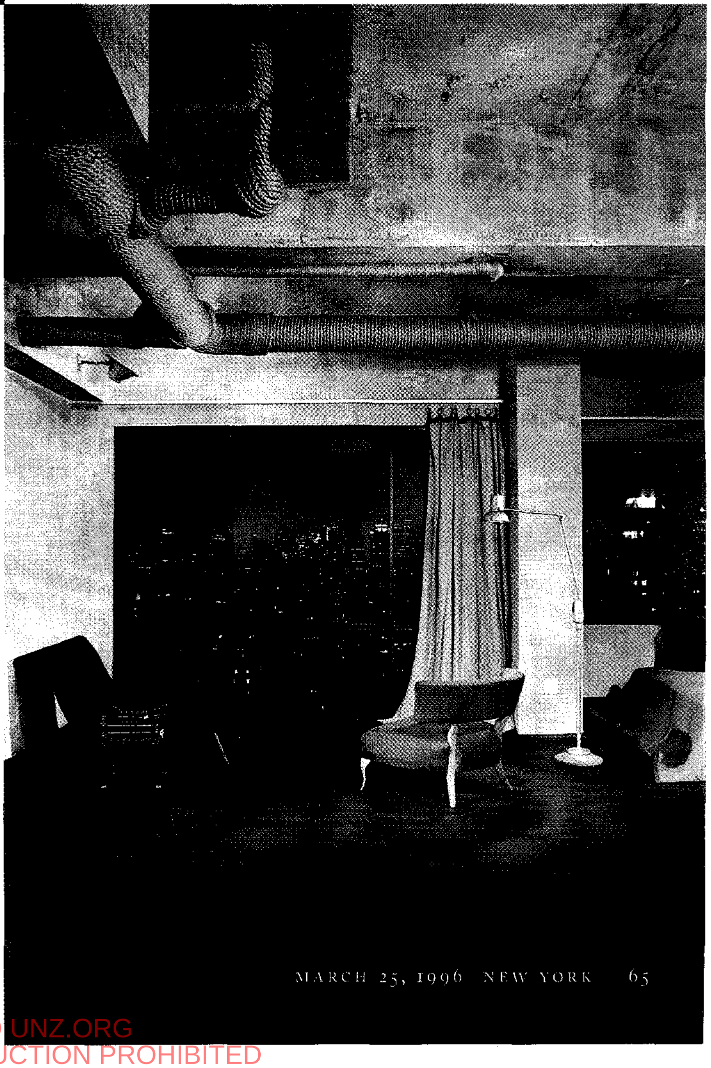
Left: Because Tune sleeps on such a large bed, this (mover's) blanket had to be custom-made. Tune plans to use the twelve-foot-long leather-wrapped shelf as a desk, with a rolling chair to shuttle him back and forth. Right: Allen's assistant, Sachiko Matsuka, wrapped every pipe herself, using two thicknesses of Manila-hemp rope. Below left: Mexican beach pebbles in the balcony planter 32 floors above Madison Avenue.

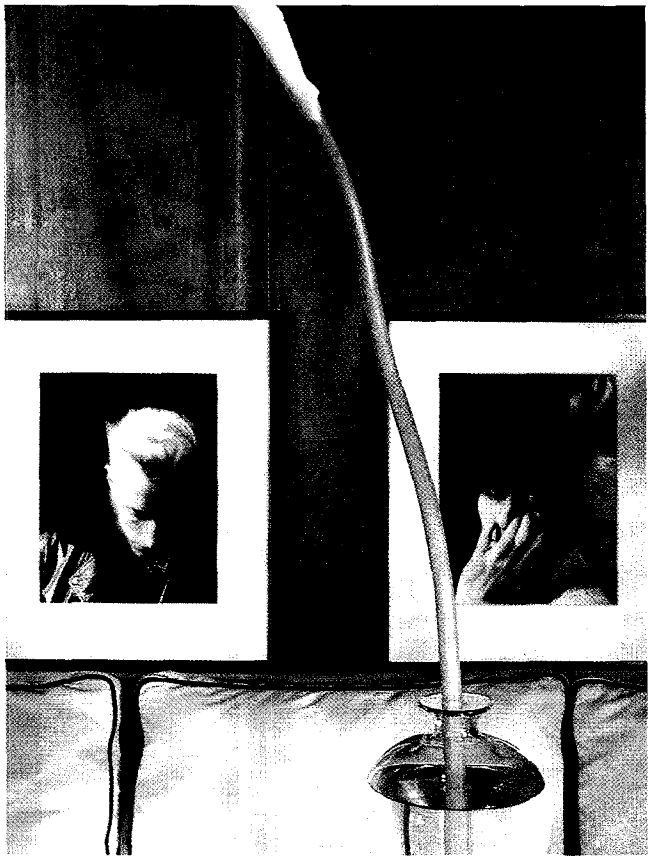


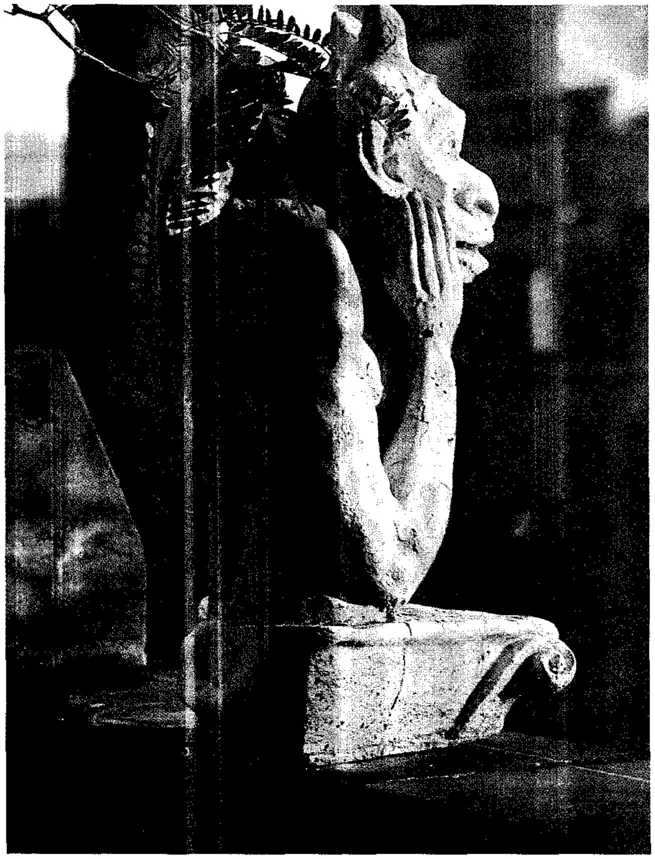
"AS A DANCER, I HAVE THIS THING ABOUT FLOW," SAYS TUNE. "I LOVE CONCRETE BECAUSE IT WAS ONCE A LIQUID."

finish give the place a kind of movie-set industrial look. The walls are mostly gone, and furniture has been minimized; Tune says he'd just bump into it ("Dancers are notoriously clumsy offstage"). In this unofficial loft, he says, he paints, meditates, even writes haiku. "It's a very private retreat," says designer Allen. "You can be in the penthouse and not even know there *is* a downstairs."









SURPRISE: IT'S CHELSEA—PROVING THAT COUNTRY-LIFE SERENITY IS JUST A MATTER OF CLEVER DECORATING (PLUS A 2,300-SQUARE-FOOT TERRACE)

Garden Apartment

William Walter, a creative director for Westpoint Stevens, could hardly be described as aesthetically challenged. Still, making the leap from creative director to interior designer was a stretch, and required a leap of faith on the part of the client. Fortunately, the client was Walter's best friend, photographer's representative Tom Booth. "I wanted Bill to treat the space just as he would if he were designing a set for a showroom," says Booth, who lives in this 5,000-square-foot London Terrace penthouse. "In the end, it looked exactly as I envisioned—elegant and dramatic, the kind of place where I could host a wedding reception for 300. Something I've actually done since." Booth insisted the garden be "lush, green, and low-maintenance." Privacy has been landscaped into the equation with ivy, potted evergreens, and a 50-year-old locust tree.

All in the Details

Above left: William Garrett portraits, an upholstered banquette, and a single calla lily are the kind of stylish stuff rarely found in people's kitchens. "I've never understood why people don't have art in the kitchen," designer William Walter says. "They spend so much time there, they might as well have something nice to look at." Above right: The gargoyle is Gothic, the building Greek Revival, but somehow it works. Tom Booth found the statuette at a Connecticut auction.

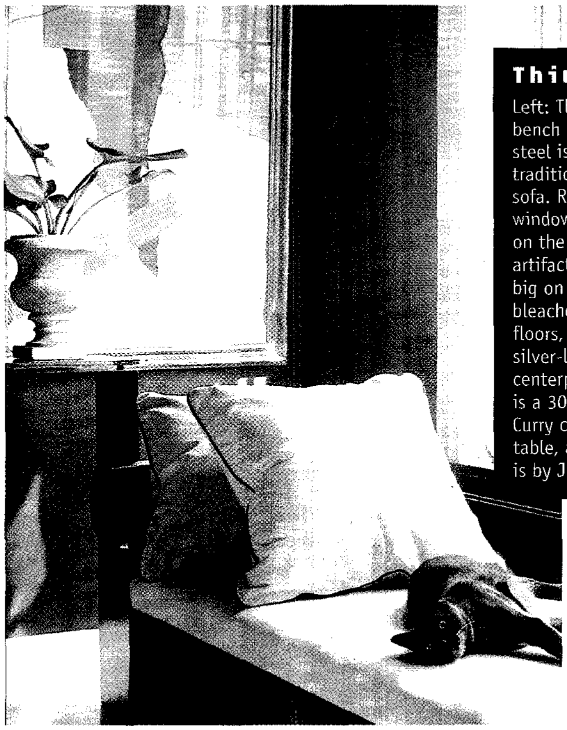
By **RENE CHUN**

Photographed by **THIBEAULT JEANSON**

Life at The Top

Awning stripes on the chaise longue slipcover are an example of how Walter blurs the line between traditional interior and exterior elements. The ship is a handmade replica of Booth's sloop anchored in Sag Harbor.

"IT'S LIKE LIVING IN THE COUNTRY," SAYS TOM BOOTH. "I CAN SLEEP WITH THE DOORS AND WINDOWS OPEN AND WAKE UP HEARING BIRDS."



Think White

Left: This postmodern bench made of rolled steel is Walter's riff on a traditional rolled-arm sofa. Right: Casement windows are, alas, high on the city's endangered-artifacts list. Booth is big on neutrals: bleached hardwood floors, sisal, a tarnished silver-leaf ceiling. The centerpiece of the room is a 300-pound Robert Curry cement coffee table, and the painting is by Julia Christian.

Green Peace

The 2,300-square-foot wraparound terrace is accessible from five rooms. In the summer, the furniture is covered with white canvas duck slipcovers. "The only colors I want are the flowers and the foliage," says Booth. On a clear day, you can see the Statue of Liberty, the Chrysler Building, and the Twin Towers.

Style and Lifestyle

Fashion has caught up with Berke's brand of stylish minimalism.

ARCHITECT DEBORAH BERKE AND HER SELF-STYLED ANTI-FASHION CREDO HAVE BEEN EMBRACED BY THE TRENDY SET. CAN SHE FINESSE THE IRONIES?

Chic Simple

In a lecture last fall at the Yale School of Architecture, Professor Emeritus Vincent Scully, the most revered figure in American architecture, took a moment out of his survey to comment on the work of a fellow professor, Deborah Berke. Perhaps swatting at the projection of one of her Seaside, Florida, cottages, he grunted: "Taut and elegant, much like herself."

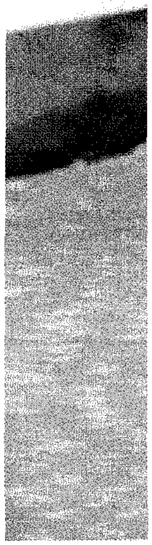
Much like her simple, rough-edged buildings, Berke is striking, but not at first. She is reedily tall, and her rings slip slightly on her fingers. Her eyes are very large and blue, and she drops her gaze demurely when I ask a question she doesn't want to answer. Her apartment in Gracie Square has nothing on the walls and little more than a child's plastic bus parked in the den. The daughter and the Upper East Side home are trappings of adulthood she's only recently acquired at age 42. She and her husband, a doctor, had lived in a funky Little Italy row house until the exigencies of New York parenthood, she indicates, nudged them uptown. This move into the land of the swells is something about which she evidently feels some embarrassment. "The park is right there," she says by way of explanation, then quickly adds, "but TriBeCa is bourgeois, too."

She sits sideways in one of her Le Corbusier chairs, knees up, shoes paired on the floor in front of her. She wears black, of course, a sweater with ribs, but nothing too obviously of the moment. She says she can't afford Calvin—yet.

One of her clients told me: "I don't think of Deborah as being the most fashionable person."

By ALEXANDRA LANGE

Photograph by **DAVID BARRY**



Not in the sense of Anna Wintour and Blaine Trump, perhaps. But Berke *is* the most fashionable person in a very specific way. Let's call it the ordinary.

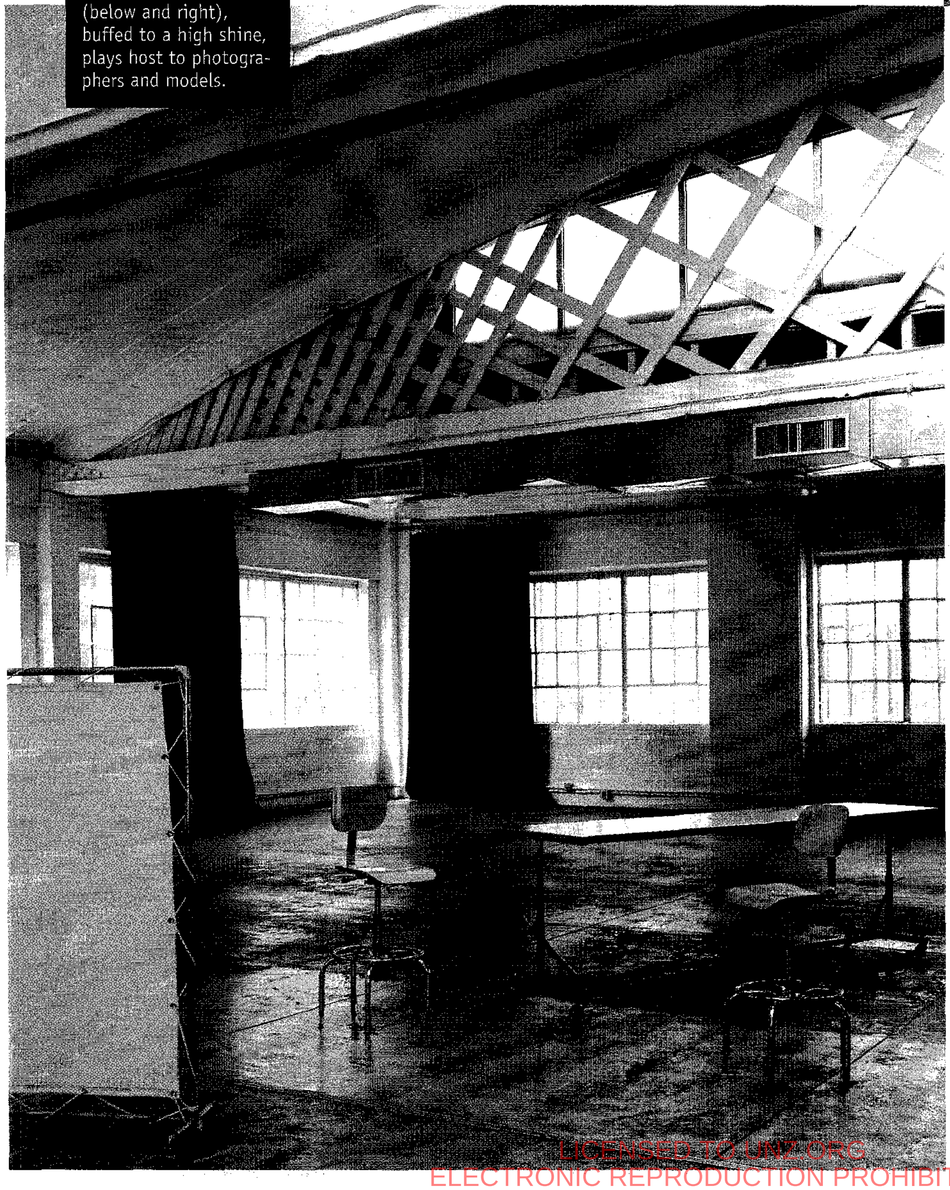
The ordinary, or a cleaned-up tricked-out ordinary, has become the most fashionable thing, at least among a certain fortyish set that likes its status *objets* ostentatiously utilitarian: Range Rovers, Sub-Zero refrigerators and Viking stoves, Shaker sidechairs, wooden boats, Prada everything (designer Miuccia Prada famously said her designs were inspired by "the banal"). Among this crowd, Deborah Berke has become the must-have architect. "She gets things down to the core of what they are," says new client Emily Woods, vice-chairman at J. Crew. "She goes at designing architecture the same way I go at designing clothes."

The analogy is apt. J. Crew built its reputation as an urban version of country-sportswear places like L. L. Bean; J. Crew muted the colors and streamlined the designs to create an effect that is casual, yet just so. Calvin Klein, another client, has made drabness the essence of sophistication. Berke's work is the logical, architectural extension of this exaltation of the everyday. In her work, bare bulbs serve as gallery lighting; concrete floors take on a mellow glow; thick metal door frames recall Japanese screens. What is old, or industrial, or merely unremarkable, is made perfectly beautiful.

Berke's following remains select, but business is growing. She has a half-dozen projects under construction, and another ten in the design stages. Her largest single effort to date, the $2 million headquarters for the Battery Park City Parks Corporation, opened a few weeks ago. Her potentially most lucrative contract, the prototype for Klein's typically spare CK stores, has been realized in Tokyo, Singapore, and now on the third floor of Bloomingdale's (many more are in the works). She just moved her office to a Chelsea loft with rough brick walls, painted plywood floor, and room to double her workforce. And she's designing lofts right around the corner for Emily Woods and for William Wegman.

Industria Superstudio

The former auto garage (below and right), buffed to a high shine, plays host to photographers and models.



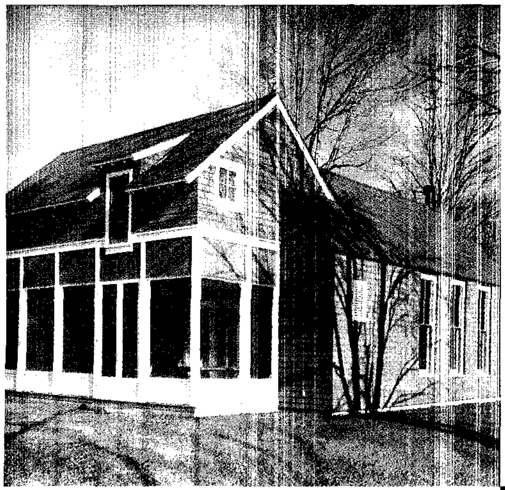
It would be easy to dismiss Berke as the architectural equivalent of an Upper East Side kid shopping at the Salvation Army. She and her clients don't need to leave the floors uncarpeted or the lightbulbs bare. But there's more going on here than vernacular slumming. For one thing, Berke is from Queens (albeit Douglaston), not Park Avenue. To make money to put herself through the Rhode Island School of Design, she worked part-time as a model (a detail she would prefer not be highlighted). Her love of galvanized metal, bare lightbulbs, and sliding glass doors is come by more or less honestly.

"One condition of the everyday that I enjoy and that can be enhanced by the hand of the architect is repetition, a dumb repetition of things," she says, offering up something of a credo. "Repetition destroys the preciousness of things." This means: Expect not one grand gesture but a series of small, exquisite refinements. A house with clapboards and rows of standard windows provides the architectural equivalent of a blank canvas, so the addition of a protruding stair tower, or smoke stacks, stands out like a metallic thread in a plain fabric.

Berke and Steve Harris, a RISD classmate and Yale colleague, are editing a book for the Princeton Architectural Press about the everyday due out next year. "The majority of the things you see in the [architecture] magazines are formal fashion," he says. "One season it's one thing; one season it's something else. Architecture is disintegrating into consumed fashion." Harris, like Berke, uses a lot of architect-speak to say he wants architecture to stop recycling styles so rapidly, to stop tarting itself up in some new drag every half-decade. The everyday ought to cleanse the palate, like lemon sorbet. It should allow us to start from closer to scratch.

Except Berke isn't really in opposition to the fashion industry, or even the concept of fashionableness—the rag trade, after all, is currently her highest-profile client. In fact, shortly after she appeared in *Vogue*, in 1993, Berke was approached to be in a Gap ad. She declined because, as one student recalls, she "didn't want to be associated with selling something

Photographs by Catherine Bogert.



“HERE WE HAVE AN ARCHITECTURE,” HALLEY WRITES, “FOR A CLASS THAT DOES NOT WANT TO ANNOUNCE ITS OWN EMPOWERMENT OR PRESTIGE, BUT WANTS TO BLEND IN BANALLY.”

else.” Her philosophy sits uneasily, paradoxically on her shoulders: What is “everyday” about her work now that she’s designing vacation homes for zillionaires? Berke is not unaware of the ironies, which is why her statement of purpose—composed in list form for the Princeton book—is more hedged than that of her colleague. Some excerpts:

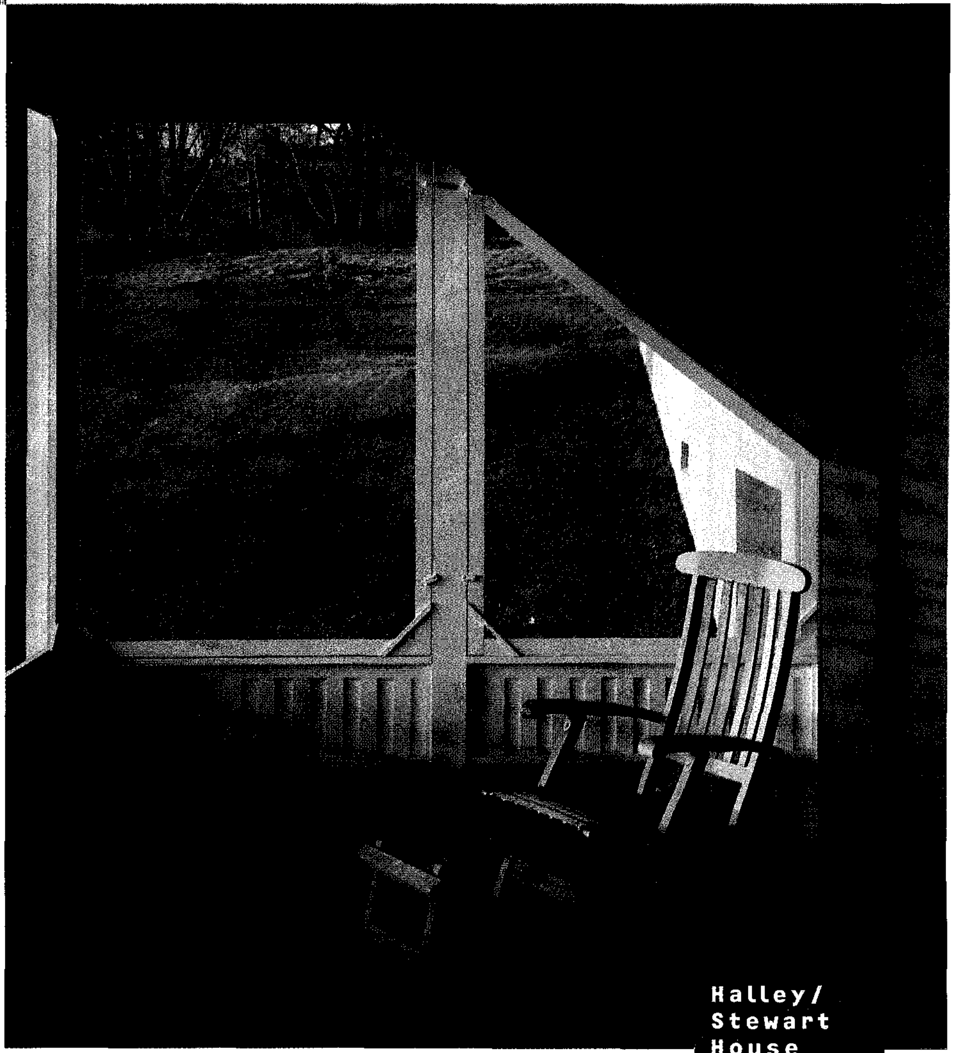
“The generic does not reveal its maker, it is pointedly neutral”; “Good taste is the mechanism by which the consumption of approved objects is encouraged”; “An architecture of the everyday may currently be fashionable, but as fashion it is continually consumed and continually replaced”; last, and perhaps most important, “An architect cannot pretend to be naïve.”

*BERKE IS AT THAT PIVOTAL POINT in an ar*chitect’s career where she is well known and well regarded but not so much so that she can bulldoze her clients. She can push an aesthetic of simplicity, but she must also accommodate retrograde desires for a pool, a boxing gym, a marble bathroom. At the same time, she can’t concede too much to the clients, or her work will stop being distinctive.

Berke owes much of her initial reputation to the more than a dozen houses she designed in Seaside, Florida, the widely publicized “new urbanist” prototype town. Working there in the late eighties, Berke perfected her just slightly strange version of the picket-fenced, white-gabled cottage, playing with porches and shutters while adhering to Seaside’s strict premodern architectural and zoning codes.

“In an age of design extremes, her designs were always very elegant and discreet,” says Elizabeth Plater-Zyberk, who designed and has helped oversee the Seaside codes with husband Andres Duany. “It’s like in theater, when you play a role and don’t overplay it—[her houses] play a kind of collective role.”

But Berke grew disillusioned with the PBS preciousness of Seaside, where the few tiny still-vacant lots are fought over by young architects looking to make their bones. “My stuff in Florida is tainted by the Seaside code,” she says bluntly. She’s more excited about a house she built in the late eighties in nearby Sea Grove. “It has aluminum sliding glass doors,” she says with delight. That project gets her ultimate self-accolade: “It was really dumb,” she says. Dumb? “Ordinary in the most flattering sense,” she explicates. In 1991, she designed a manufactured-house prototype for the National Association of Homebuilders: a prefab house for people who would never hire an architect—dumbness heaven.



Halley/ Stewart House

Part nostalgic barn, part art studio, this Columbia County retreat (top left) comfortably straddles the new and the quaint. Above: Ease beneath the eaves.

She’s not foisting the cheap on the elite as a revolutionary gesture, she insists; she really believes it is beautiful. “None of what any of us do,” she says,“is supported by the underclasses.”

And in any case, she’s not a Philip Johnson manqué, flirting with every new style as it pops up. “In the late eighties,” she says, calmly, “when the fashion sensibility was pouf gowns, it wasn’t exactly where the minds of people with money were. They’ve arrived at where I’ve been.”

A client and friend, the eighties art star and practiced manifesto-monger Peter Halley, makes a similar point in a forthcoming essay for *Perspecta*, the irregularly published Yale School of Architecture “annual.” “Here we have an architecture,” he writes of Berke’s *oeuvre*, “for a class that does not want to announce its own empowerment or prestige, but wants to blend in banally (the architectural equivalent of William Burroughs’s banker’s suit).”

Halley clearly is one of these people.

Photographs by Catherine Bogert.

Baron And Baron Advertising

Industrial-strength light pours down on the designer workstations.

The studio/guesthouse Berke built for him and his wife, Caroline Stewart, positively screams with unobtrusiveness.

"Rather than create a revolutionary architecture, she is trying to create an invisible one," Halley says. We are sitting in his Chelsea studio, surrounded by his neo-geo canvases. The jumpy, fluorescent, wall-size works appear to have no more affinity with Berke's still, neutral-toned spaces than the paint-spattered Halley would with a banker's suit. And yet his barnlike country studio in Columbia County is often mentioned as a favorite by past and present clients of Berke's. It complements but does not imitate the eighteenth-century farmhouse already on the property.

"We left [Berke and her then-partner Carey McWhorter] there one day, and they came up with this incredible site choice," Halley says. He enjoyed the creation of the drawings for the house, but the violence of the actual building came as a shock. "We designed this thing, and it was lots of fun, and all of a sudden these bulldozers came [to dig the foundation]. I thought, 'Oh my God. What an act of hubris.' And six months later," he adds, making an oblique connection, "Deborah ends up marrying a surgeon." He laughs.

An orthopedic surgeon, to be precise, a childhood friend from Queens named Peter McCann. When they married in 1991, their first child was their dog, Jack, a weimaraner-Lab mix and a cousin of one of Wegman's weimaraners. Jack looks just like Berke and McCann, in fact: tall, sleek, brown. Now they have an actual child, Tess, who is small, blonde, adorable. The only shoes she likes to play with are Mommy's Manolo Blahniks.

ANOTHER WAY BERKE SEEMS TO keep herself anchored is by teaching at Yale. Several of her employees have been students at the architecture school, and she regretted the just-ended eighteen-month hiatus she took from New Haven to work and be a mother. Her huge new Chelsea offices, even more than the old SoHo studio, reflect her affinity for the atelier. It resembles nothing so much as an idealized version of an architecture-school studio—big windows, big desks, and few partitions, but a lot more personal space. At the Lafayette Street office, the table in Berke's section of the room served as combination dining table, display area, and conference room. The day I visited, the whole office ordered "Burmese" together—and lunchtime chat ranged from getting babies off the bottle to Susan Sontag to Roman honeymoons. Everything is collegial, but it's clear that Deborah Berke Architect is experiencing growing pains. Several people inside and outside the firm suggest she needs to let a few experienced architects run jobs on their own, and delegate business responsibilities completely.

As in school, each of the project architects is given an assignment, and Berke checks back in periodically, going over sketches, plans, sections in progress. Today, she's holding one of her sporadic review sessions, in which she goes over the plans for all the projects. She's wearing deck shoes and a T-shirt with Wegman drawings of dogs, and the office is quiet but for the sound of pencils on paper. She

CK Boutique

Calvin Klein's storelet at Bloomingdale's—the usual neutrals plus a brilliant couch.

Photographs: top, Catherine Bogert; bottom, James Lattanzio.

massages pieces of industrial felt and looks at window-frame sections with great pleasure, but the most excited I see her is when she's asked to pass judgment on some kitchen cabinets. "I see this almost as being in the spirit of the 1920s pharmacy, where they had magic medicines but wooden drawers," she says, almost giddy. "Or the hardware store in East Hampton with nails in drawers. No plastic, but these beautiful zinc fittings."

She's talking about the apartment of a client too fabulous to be named, but her visual references hark back to the days of pre-fabulousness, albeit the East Hampton version. "I'm longing for a sense of style based more on collage than on name brands," she says on another occasion. "So much of what's around tries so hard."

PLANS AND SAMPLES ARE ONE THING, but in architecture, the proof is in, as they say, "the built environment." How beautiful can the everyday be?

Take a cab from the train station in Greenwich, Connecticut, carefully observing the favorable ratio of Range Rovers to Mercedes Benzes, of comparatively simple clapboards to pseudo-Norman chateaux, low stone walls to English hedges—the Berke sensibility suddenly seems pervasive, even here. At a surpassingly luxe development called Conyers Farm, where Berke built a house for Guy and Renée Leibler last year, the lots are so big each house announces its presence only by the choice of gate hardware, and there are no addresses. Radio in from the front gate for directions. When you get to the New Englandy house with the Range Rover and a BMW parked on the street, you've arrived.

The Leiblers walk up the slate steps from the pool to greet me, he natty in polo shirt and with cellular phone, she swathed in a white towel, as if I've come unexpectedly. They take me on a tour of the house, just painted white to their satisfaction. A Warhol of James Dean leans against the fireplace; a photograph of Marilyn Monroe hangs in a passageway. It's the first time I've heard a five-bedroom, four-and-a-half-bath house with custom-made doors, soapstone sinks, and an underground gym described as "small" and "informal." And yet it is.

The French doors in the living room give onto the bluestone patio. A screened porch allows the Leiblers a private view of their meadow from the master bedroom. Ridges of stone put the house in parentheses, a barnlike bulk slipped into the landscape. Berke's gift is to make the ostentation discreet by smoothing out the walls and adding industrial touches: those lightbulbs again. I don't realize there's a baby in the house until I enter her blue sanctuary, briefly blinded by a hit of color amid all the carefully nuanced whites. Her parents gaze at 13-month-old Isabelle proudly, then show me the custom-designed baby gates leading to the maid's stairs.

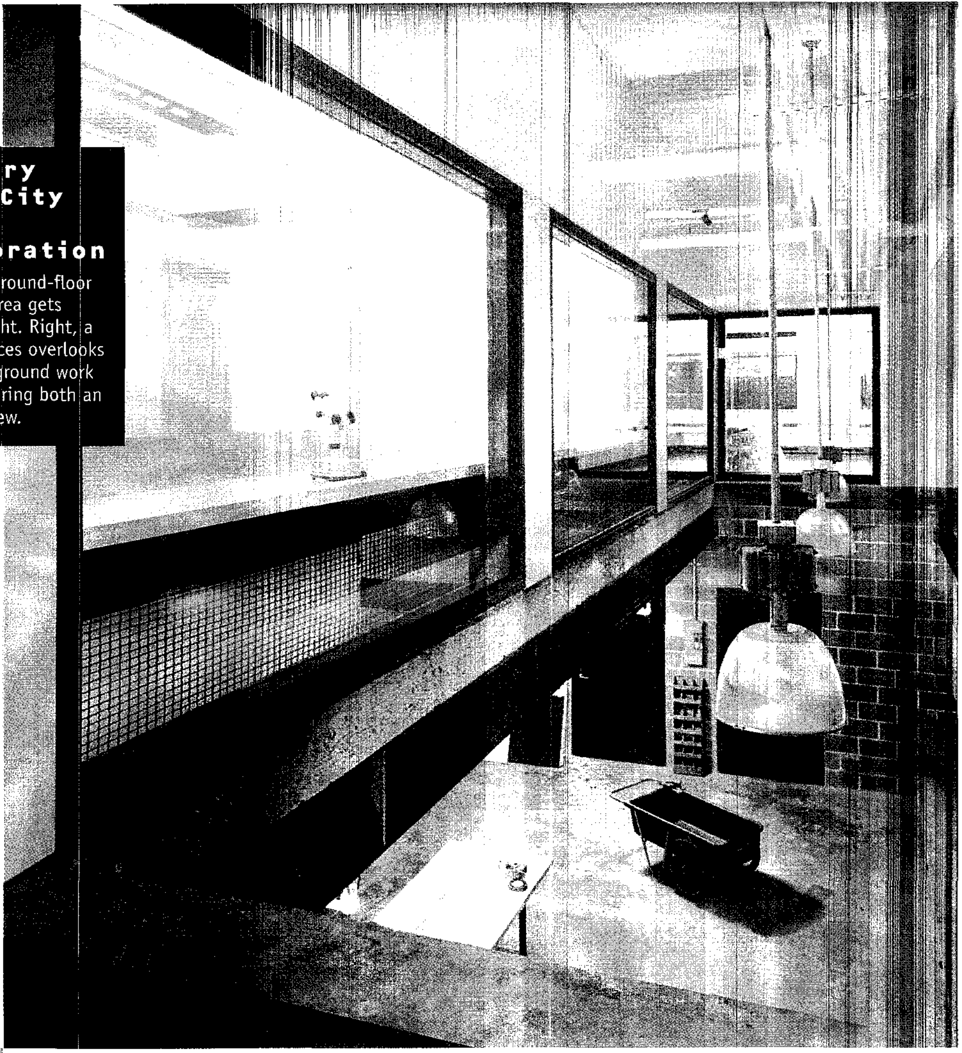
Berke designed those baby gates. She's willing to be accommodating. "She'll tell you when she doesn't like your ideas," says Laurie Weltz, who's having Berke do a three-floor Manhattan loft as well as a house in Anguilla. "Even sometimes she'll say 'I don't think it'll work.' and then she'll incorporate it."

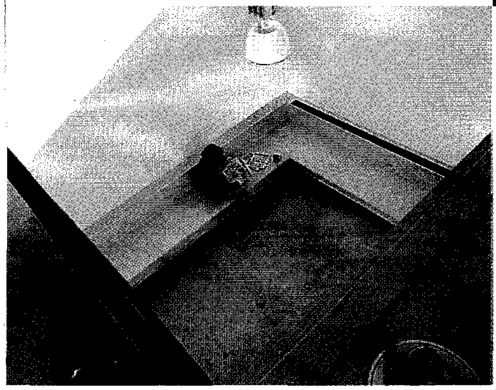
"She's a good listener, a good thinker." Guy Leibler, a private investor, says, putting down the cell phone for a minute. "She puts function and comfort above her own design. Some of her ideas were a little stark for us, and she made them less so."

So another client's 7-year-old son has a blue-and-yellow room, an assertive statement in a predominantly beige apartment. And Laurie Weltz may get to have a fountain in the front hall of her New York loft and a domed bedroom in Anguilla. "She's really easy to talk to—she understands right away," Weltz says.

Battery Park City Parks Corporation

Below, a ground-floor meeting area gets natural light. Right, a set of offices overlooks the underground work areas, offering both an outside view.





"SHE GOES AT DESIGNING ARCHITECTURE THE SAME WAY I GO AT DESIGNING CLOTHES," SAYS EMILY WOODS OF J. CREW, A CURRENT BERKE CLIENT.

Photographs by Paul Warchol.

Leibler House

Informality, Greenwich-style. This Shaker-inspired house has a slate roof and stone patio, facing page, and an art gallery, right, that runs the length of the house—perfect for Isabelle Leibler and pups to play in.

THE LEIBLERS WALK UP FROM THE POOL, HE NATTY IN POLO SHIRT AND WITH CELLULAR PHONE, SHE SWATHED IN A WHITE TOWEL, AS IF I'VE COME UNEXPECTEDLY.

"I've showed her pictures of painted walls . . . I like to do bathrooms with tiles and stuff."

BERKE IDENTIFIES TWO PIVOTAL moments in her architecture career. Seaside was the first. The *Vogue* profile was the second. Calvin Klein's decision to hire her to design his CK store prototype may be the third. But it is Industria, the most rugged, the most technical of her projects to date, that brought her to where she is now. Designer Fabrizio Ferri hired her in 1993 to transform—but not too much—a Washington Street garage into a fashion-photography superstudio. *Harper's Bazaar* art director Fabien Baron then hired her to do his apartment, and to design new offices for *Bazaar* (the project was later scotched after it was deemed too expensive by Hearst). He also hired her to design the offices of his separate commercial-design firm, Baron and Baron Advertising, and to do two more of his apartments. But he's since moved out, and he wants Berke to design his next home.

Baron and Baron inhabits a deceptively nondescript building near Columbus Circle. Take the elevator to the top floor, turn the corner, go up the service stairs. When you see the distressed-metal door with a discreet plaque, you have arrived.

Inside, all is light and calm. Employees in navy and black pop out of broad openings off a long, gallerylike room. Black Breuer chairs form a square reception area; the conference table is a three-quarter-inch sheet of glass, the front desk an irregular black metal shelf. Everything is metal or glass, bolted onto the walls or designed to slide. The rooms flow into one another because the apertures are unusually large; vaguely Japanese-looking black-framed sliding doors stand waiting, should you need privacy. Baron takes me to the conference room, placing a small ceramic ashtray to his left and his windbreaker over a chair. He leaves no ashes on the table. He may be Berke's ideal client.

"It's very easy to work in a space like this for the kind of work we do," he says. "The light is amazing. There's a nice flow about it—the design, the understatement, the clarity." He waves his hand over the table, up at the steeply slanted silver skylights. He wouldn't change a thing.

"You get this type of feeling, like in a church," he adds. "I remember when I was younger, going to Notre Dame. The feeling of the space swallows you."

Baron, who has art-directed much of Calvin Klein's advertising, is the one who put Berke on the short list for the Klein stores. "By knowing Calvin and by knowing Deborah," Baron says, "I said to Calvin, 'You have to meet Deborah.' "

"People get where they are because they are prepared to be where they are," Baron says, when asked about Berke's nascent success. "It's very much like a Nike ad: JUST DO IT."

HOPE, INDIANA, IS INDEED "A Surprising Little Town," as the sign says when you drive in. In Hope, a hamlet just outside Columbus, and other parts of Bartholomew County, the churches are by Eliel Saarinen and Gunnar Birkerts and the fire stations by Robert Venturi and Susana Torre. The main Columbus library is by I. M. Pei. Much of this was made possible by a foundation set up by the local Cummins Engine Company. The foundation has, among other things, brought the people of Bartholomew County an astonishing array of modern architecture.

If Deborah Berke has in mind the master plan Baron suggests, making a statement here is the next logical step in her climb up architecture's greasy pole. For the past year and a half, Berke has been designing the Hope branch of Pei's Columbus library, and my guess is she is eager for the opportunity to show that her populist leanings are more than an overclass affectation. Pei, among other architects, angered the townspeople with his high-handedness when he built his Columbus building, and there's been a conscious attempt since not to hire archi-

Photograph by Ken Kochey.

tects angling for the Pritzker Prize—better to snag them before their egos get that big. Berke and Stephanie Spoto, one of her architects, fly out once a month to meet with the library board and go over the plans, and they are careful to listen to local opinion and all the local concerns.

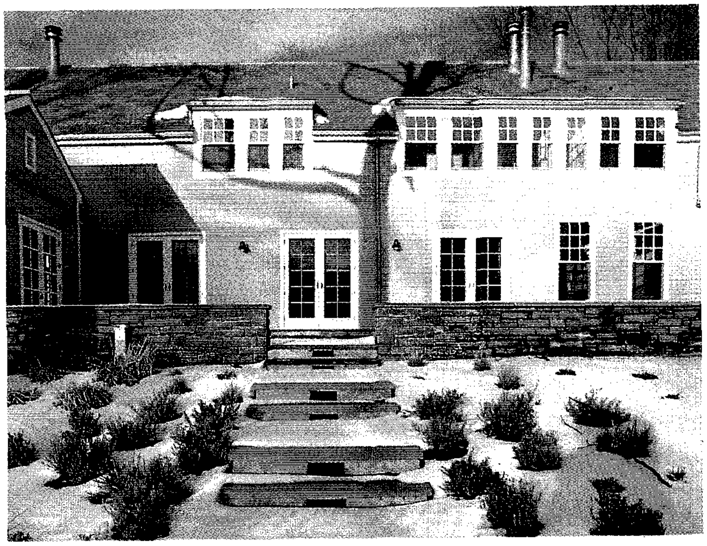
At a meeting with the library board, Berke jokes at one point during a highly technical discussion of the thickness of the floor slab, "I'll come back as an old lady and say, 'Move those bookshelves!' "

"We kept wanting Mr. Pei to do that, but he never came back," says Steve Suckow, who directs the Columbus-area library system. "He was tired of us."

"You'll be tired of us, too," Spoto promises.

But Berke is part of the next generation of architects making the pilgrimage to Columbus—like her onetime new urbanist colleagues Plater-Zyberk and Duany, she is emphatic about the importance of listening to locals. "In talking to her, it seemed to me the sensitivity she displayed toward the needs of the client, and the surrounding buildings and community, would recommend her for a project where there were particular sensitivities on those issues," says Will Miller, a native son and Cummins foundation board member whose father ran the company. "Hope is a very small town," he says.

Berke's project in Battery Park City has a similar (and, given the context, more surprising) small-town feel. "What was extremely impressive was that she had designed for storage," says Battery Park City Authority design director Stephanie Gelb. "There was a place for everything, so that storage itself became a design element. [At Baron and Baron] there were little drawers for tapes, little drawers for the pencils." At Battery Park, the compartments may be for paint buckets or leaf rakes, but the principle is the same. The Parks Corporation—which is responsible for the 90 acres of parkland in Battery Park City—needs a wood shop and equipment storage, a place to park bikes and eat lunch. As in Hope—and Greenwich—Berke is willing to oblige.



The drawings of her Hope library—ground-breaking is imminent, and the project is scheduled to be completed in eight months—don't look like her New York work. She's taken cues from the listing clapboard storefronts to one side, not the high-modernist, multi-pyramid-roofed 1958 bank to the other. The library will have a roof made of standing-seam metal, one of Berke's favorite materials, and walls with factory-style window grids. But the board members here are interested less in atmosphere than in the position of the book slot, in the gallons-per-flush of the toilets, in making sure that the back steps don't attract skateboarders. In some ways, they have their priorities straight, but you can see how another architect might take the long discussions about steps versus ramps as tacit permission to wreak stylish havoc with the rest.

Cummins's man Miller raised the only major design objection. An early drawing of a gently slanted roof reminded him too much of a New York architect's sentimental view of the slope of an Indiana barn gable. Berke changed it immediately. "When Susana Torre was building the fire station, the firemen hated it, but they weren't getting through to her," Berke says. "People here get slightly abashed by these big-name architects, and when that happens, the plan isn't working." The roof now has a gentle curve, like the bottom of a ship, and will not be mistaken for anything but an architect's whimsy.

IT OUGHT TO BE a good sign that amid all the fashion business, Berke was still attracted to the modest Battery Park offices. More than any of her work since she was designing modular housing in the early eighties, the Battery Park project addresses the outsider-insider issues she has struggled with since Douglaston. She's taking the side of the underdogs here, park workers who literally were given the basement of a high-rise condo to use as their headquarters. Battery Park suggests that she is apparently sincere in her desire to continue to work both for the people she is beginning to resemble—the overdesigned overclass—and on the messier public projects. There's not much difference, it turns out, between moving book slots and installing baby gates.

"She sells it well. She's not selling it as her mission or as her calling but because it's a nice way to live," says Guy Leibler. "It" is the combination of style and lifestyle that is distinctly hers but also just happens to be in demand right now. Which is a good thing, because Berke is beginning to develop expensive tastes. Before a trip to California last year, she was wavering over moving her offices into the Chelsea loft. Then, she says, "I went to visit these offices in a big airplane hangar, and it was a mess, all derelict, but I thought, 'No one has this much space in New York. I have to rent that big space.' " So she did.

The look she is selling is a perfectly stylized environment, every object, or lack thereof, in place—a next-generation Martha Stewart, though perhaps without Stewart's will to power. Less-well-heeled clients are a bit taken aback by all those barren surfaces. "I looked at [Baron and Baron] and I thought, We don't live that way," says Parks Corporation head Tess Huxley. "I literally said to her, 'Take a look at my office here as a reality check. Don't think that I'm not going to tack drawings up on the wall.' " She sighs. "I think that she's tried to deal with that. I think that we will disappoint her."

But Berke is trying. She says her husband is teaching her not to get so hung up on aesthetics, especially when it comes to their own Hamptons weekend place. Berke has accepted its unstylishness—"Ten years ago I would have been mortified," she says—but clearly its clutter and clash have prompted the couple to devote more than a little psychic energy to the gap between knowingly Ordinary and merely ordinary ordinary.

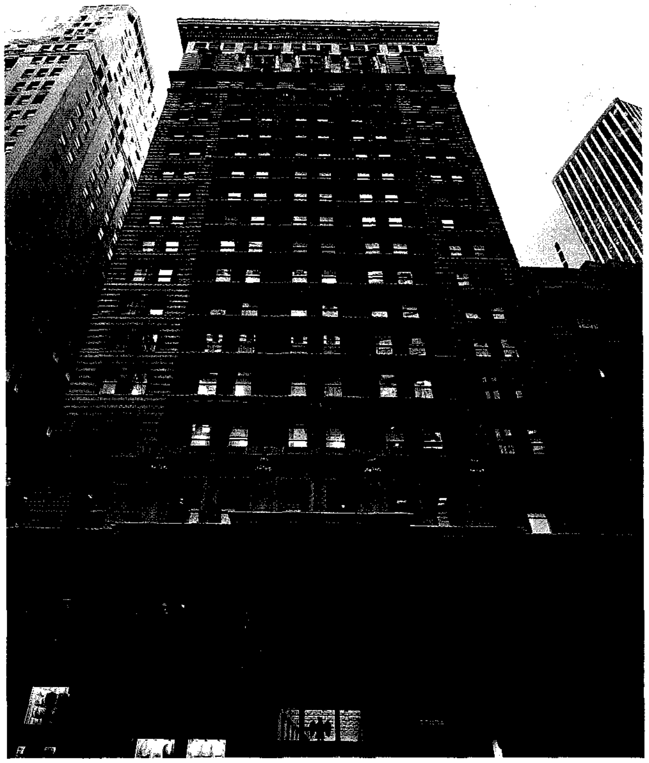
"Our current house is a shack that suits our need for shelter," McCann says. "I don't think she really wants to make her own statement about herself. Probably doing it for yourself is extremely revealing. Usually you can always blame the client."

One morning about a month ago, shortly after she finally moved her offices to Chelsea, the architect arrived early and was struck by the fact that she was now, finally, in her forties, operating out of a real, major-league, adult work space. "What have I done?" she recalls thinking as she looked around at the floor, the walls, the empty chairs. About the responsibility, she adds: "It's scary." But now she's decided she's delighted with all the new vastness she occupies. "My husband says he'll buy us a pool table," she says. And some employees have already taken to riding their bikes around the perimeter. ■

Photograph by Ken Kochey.

Virtual Realty

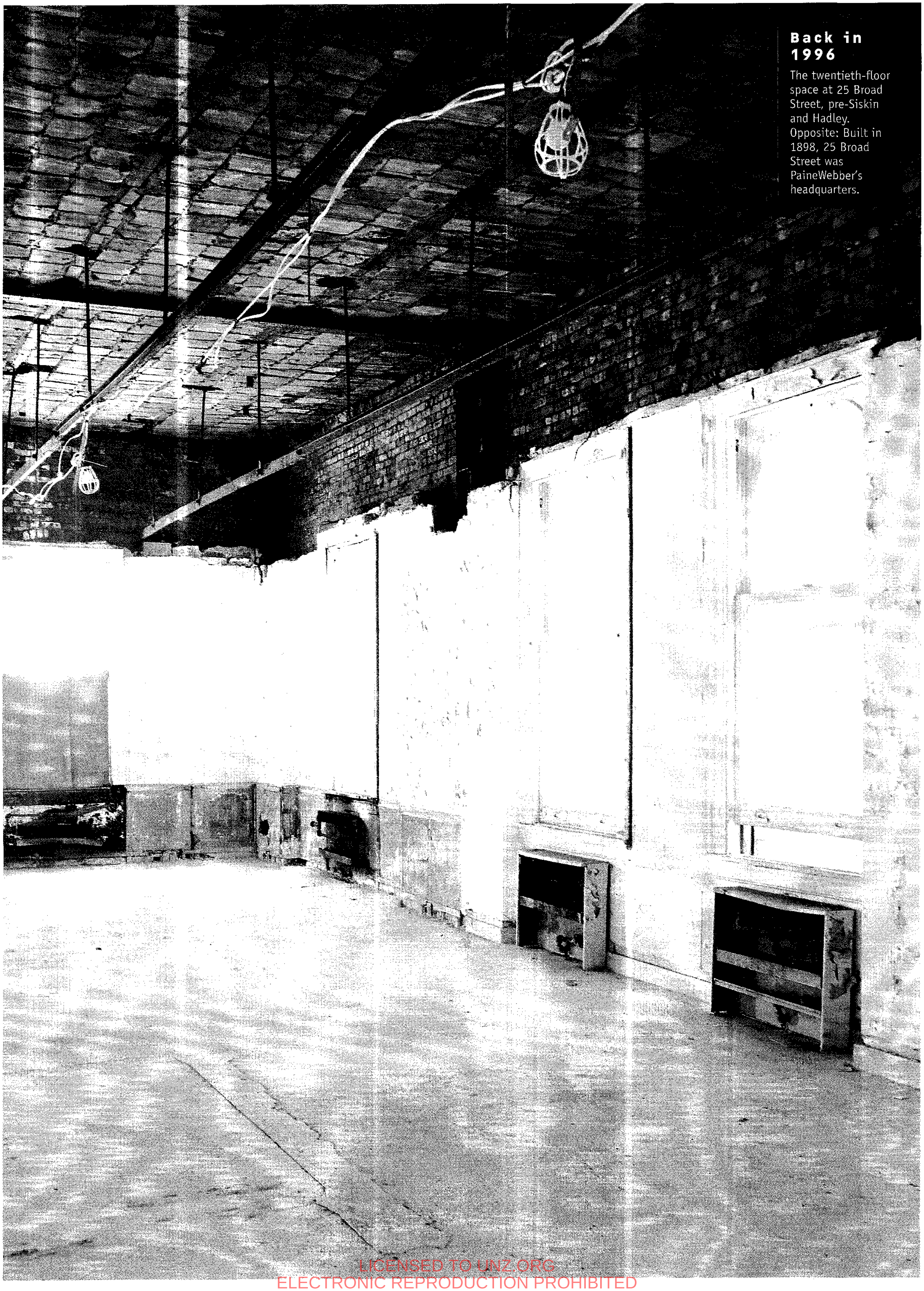
TWO INTERIOR DESIGNERS FAST-FORWARD TEN YEARS TO SHOW US THIS APARTMENT OF THE FUTURE DOWN THE STREET FROM THE STOCK EXCHANGE.



IT'S MARCH 2006, AND YOU'VE MADE UP YOUR MIND. You absolutely, categorically refuse to renew your lease on that Greene Street loft with the new club, Sty, as its western exposure. SoHo is *really* over. And TriBeCa is starting to look played out, too; a Crockery Barn has just opened at the corner of Franklin and West Broadway. You decide to cab it down to the southern tip of Manhattan with your broker, where a new neighborhood is creating pretty serious buzz. You pray that it will live up to all your peevishly conceived standards: It must be deserted on weekends (like SoHo in the seventies), subtly upscale (which Williamsburg never was), and teeming with architectural detail

By CARLOS MOTA **Text by PHOEBE EATON**

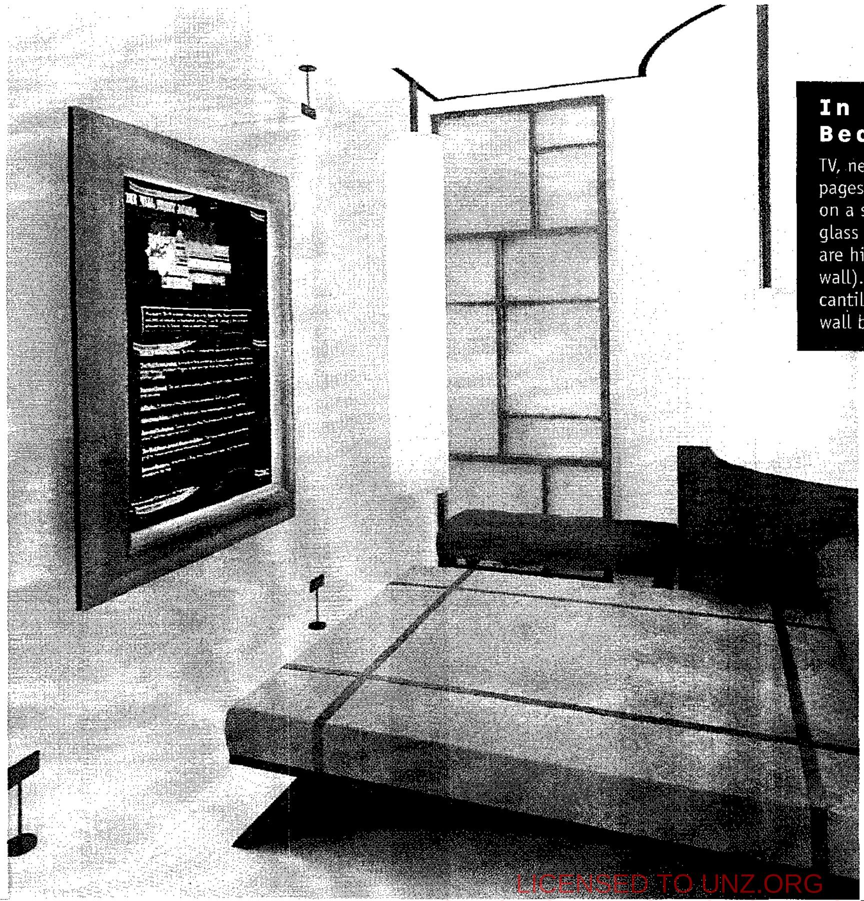
Computer Images by JULIE DORSEY, JACK DE VALPINE, AND BEN BLACK



Back in 1996

The twentieth-floor space at 25 Broad Street, pre-Siskin and Hadley. Opposite: Built in 1898, 25 Broad Street was PaineWebber's headquarters.

The PAUL SISKIN Version



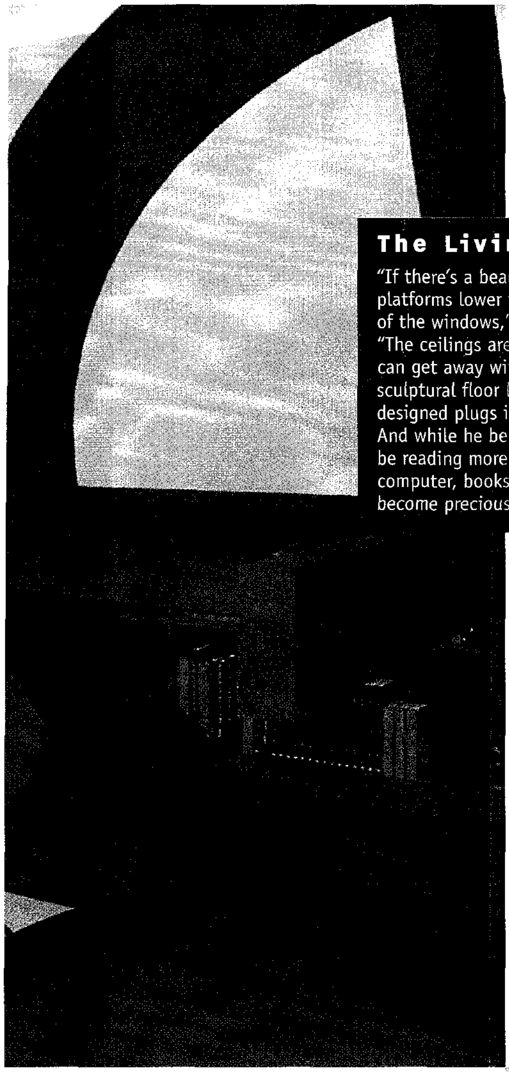
In One Bedroom

TV, newspapers, and Web pages are all projected on a sheet of tempered glass (the components are hidden behind the wall). A table has been cantilevered from the wall beside the bed.

(like TriBeCa, before it was homesteaded to death by the likes of De Niro, Keitel, and JFK Jr.).

You hear the bells of Trinity Church on lower Broadway. They toll for you—and you don't even work on Wall Street. You're in advertising, and you've been plying your trade mostly at home ever since the agency handed you a laptop and invited you to drop in once a week as part of the new virtual-office setup.

A change of surroundings has become a matter of necessity, really. A decade ago, the city wanted to improve business in the financial district by encouraging people to move there. Zoning changes were approved downtown so people could use up to



The Living Room

"If there's a beautiful view, platforms lower the sill heights of the windows," says Siskin. "The ceilings are high, so you can get away with it." A sculptural floor lamp Siskin designed plugs into the platform. And while he believes people will be reading more on the computer, books will increasingly become precious objects.

49 percent of their offices to live in. (Perfect for you, since you're still intending to start your own agency one of these days.) Several buildings immediately crossed over to residential status: Drexel Burnham Lambert's former home at 60 Broad Street. Prudential Securities's old digs at 127 John Street. PaineWebber's abandoned headquarters at 25 Broad Street. *New York* ran a story showing what a rental apartment in 25 Broad might look like in 2006, as imagined by interior designers Paul Siskin and Albert Hadley. Who knew they'd get it so right?

IT COULD HAPPEN. The financial district is today's new yuppie frontier. And Broad Street may be to the *fin de siècle* what West Broadway was to the sixties and seventies. Silicon Alley types are ambitiously swarming into 55 Broad, rigged up with fiber optics in its new incarnation as the New York Information Technology Center. SoHo developer Tony Goldman won't be left behind as he starts up the two-story, 5,000-square-foot Wall Street Kitchen & Bar at No. 70. Two art galleries have already flung open their doors at No. 60.

Miami-based developer Crescent Heights is reconfiguring 25 Broad Street with the idea that lots more twenty-first-century New Yorkers will be working at home. The urban-planning high concept is that the area will slowly metamorphose into a 24-hour neighborhood. A marble-and-gold-leafed lobby that would pass muster with J. P. Morgan is a remnant of 25 Broad's history. But for those who will work *and* live in the building, it can continue to serve its original purpose—that is, impress the clients. The developer has plans to run extra phone lines through each apartment, and conference rooms, faxes, and high-capability telecommunications equipment for the tenants will be tucked away on the ground floor.

Occupancy is expected to begin early in 1997. By the year 2006, it should be a bustling, spiffy place to set up shop and/or house. We called on celebrated interior designers Paul Siskin of Siskin Valls and Albert Hadley of Parish-Hadley to bring one twentieth-floor apartment into the future, using materials and architectural concepts they figure will be prevalent ten years from now.

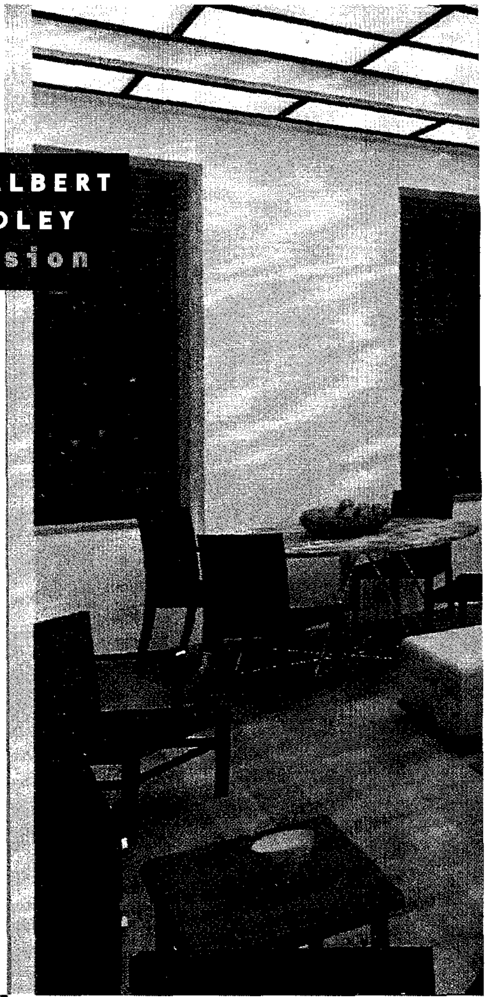
Over a one-month period, Siskin and Hadley drew detailed sketches and pulled swatches and magazine clippings for these two very different virtual apartments. A team of computer scientists at MIT, headed by assistant professor Julie Dorsey, fed all

SISKIN IS SURE A SEVENTIES DECORATING REVIVAL WILL BE IN FULL SWING TEN YEARS FROM NOW. AND WHAT WOULD THE SEVENTIES BE WITHOUT PLATFORMS?

the what-ifs into Silicon Graphics workstations that generated the images on these pages. But whereas a movie like *Toy Story* takes years to cook in several computers. Dorsey's team concocted these images, at the designers' direction, in just two weeks.

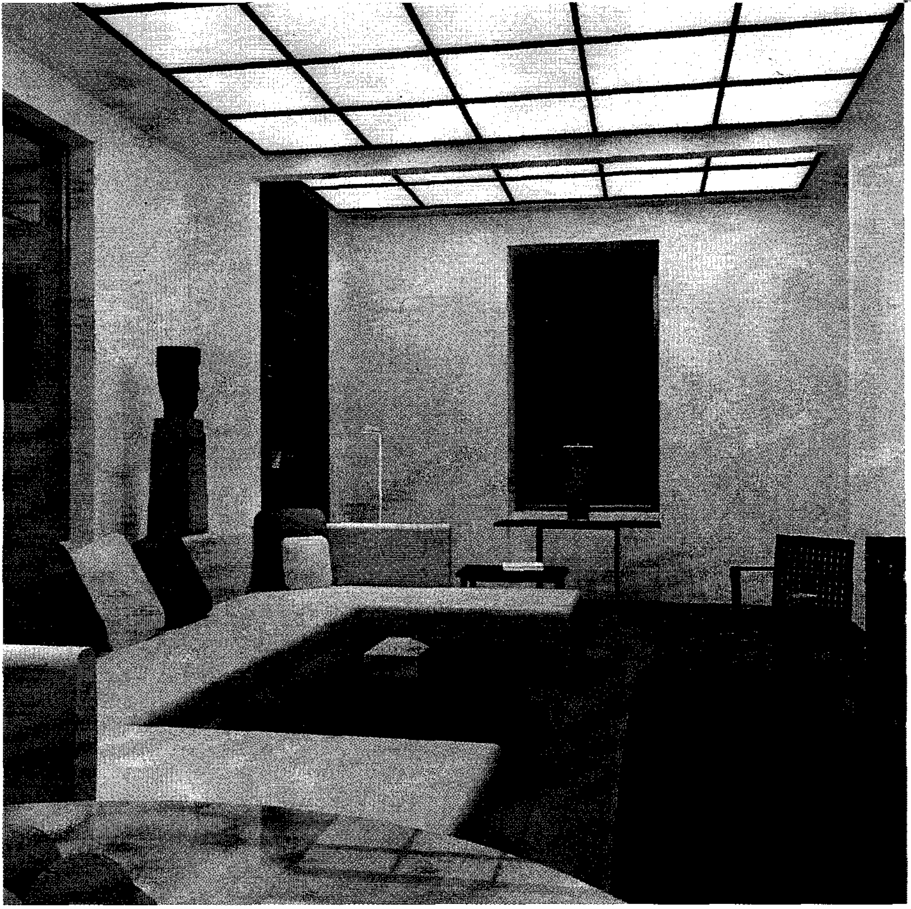
Three computer programs were used. One, called Radiance, is generally available now and predicts the lighting effects in three-dimensional pictures. The other two programs were invented at MIT. Dorsey's lab researches new computer visualization techniques for architects. Here, she was able to reproduce particular wood grains, shiny marble tabletops, window glass, and artificial lighting; organic forms like sculpture, trees, fruit, a human face, are still difficult to capture. But by the end of the process, one can take a computer-assisted stroll through the room; it may be viewed at any angle. Dorsey predicts that by the end of this century, many forward-thinking decorators will be able to do what she's done here.

THE ALBERT HADLEY Version



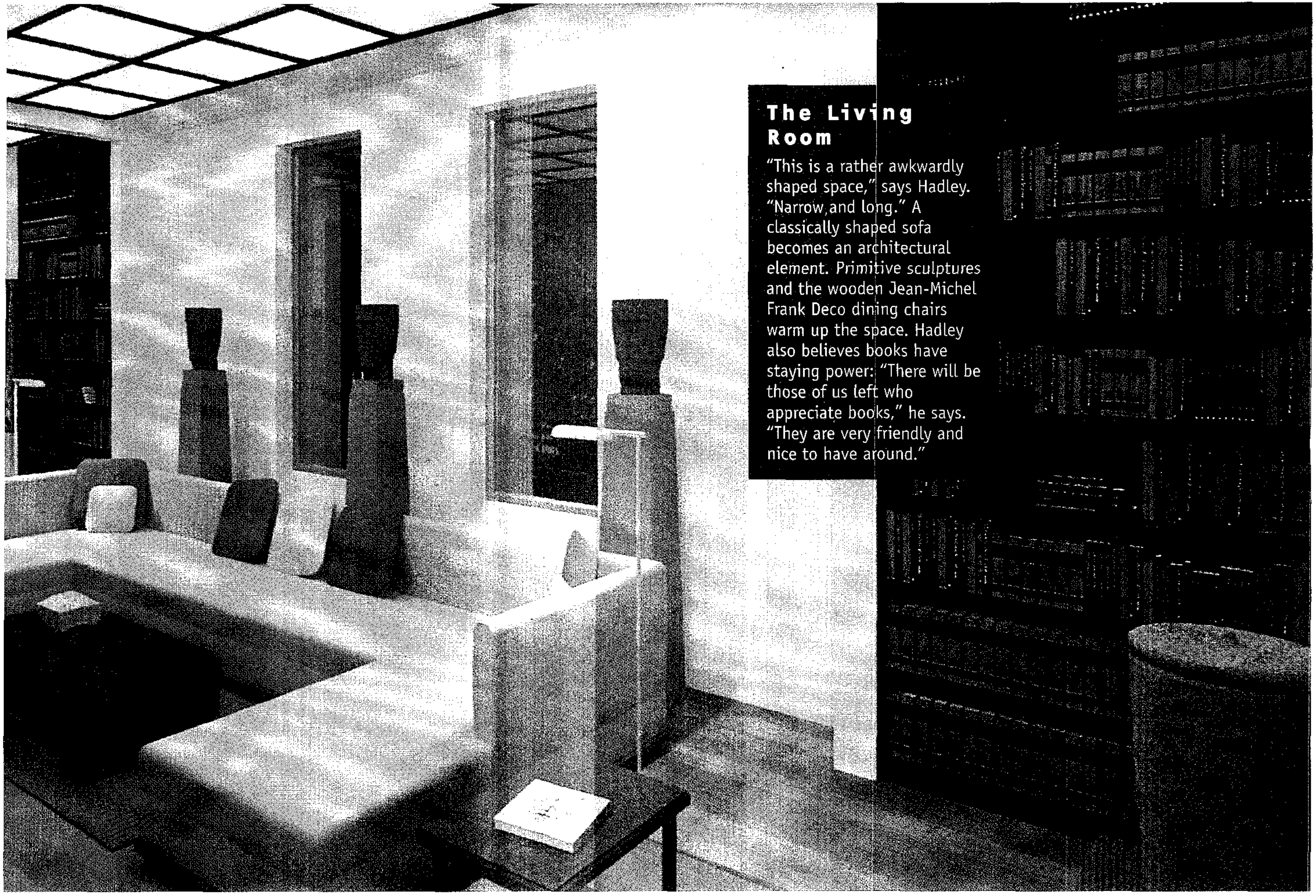
Old-guard interior designer Albert Hadley, who is 75, may be one of them. "We're an established firm, but we still have a very contemporary point of view about our work," he says. Hadley and his associate Peter Vaughn set out to incorporate materials and technology we might see in apartments ten years from now. Hadley considered new lighting, glass products, and fabrics "ecologically and scientifically agreeable, that are *correct.*"

"NOT TO PUT DOWN TECHNOLOGY," SAYS HADLEY. "BUT YOU JUST FIND THINGS THAT ARE PRETTY AND FIT A ROOM. AND THAT WON'T CHANGE IN 2006, BELIEVE ME."



Instead of curtains or shades, there would be electrically charged glass in all the windows that could be rendered opaque at night. The idea was born after Vaughn got a look at the famous bathroom doors in SoHo's Bar 89 that cloud over when the latch is flipped.

The pillows on the couch are Polarfleece, which is soft, durable, and made from plastic soda bottles. It also doesn't pill. Hadley looked into using Kevlar—commonly used in sails—as a wall or floor covering, because it's so strong. "We love it; we're crazy about it," he bubbles. "But we don't see a product for it yet. That's something we'd *like* to see happen." Hadley's clearly fascinated by some of these new materials. After all, he says, he was the first to use Levelor blinds in residential work; he



The Living Room

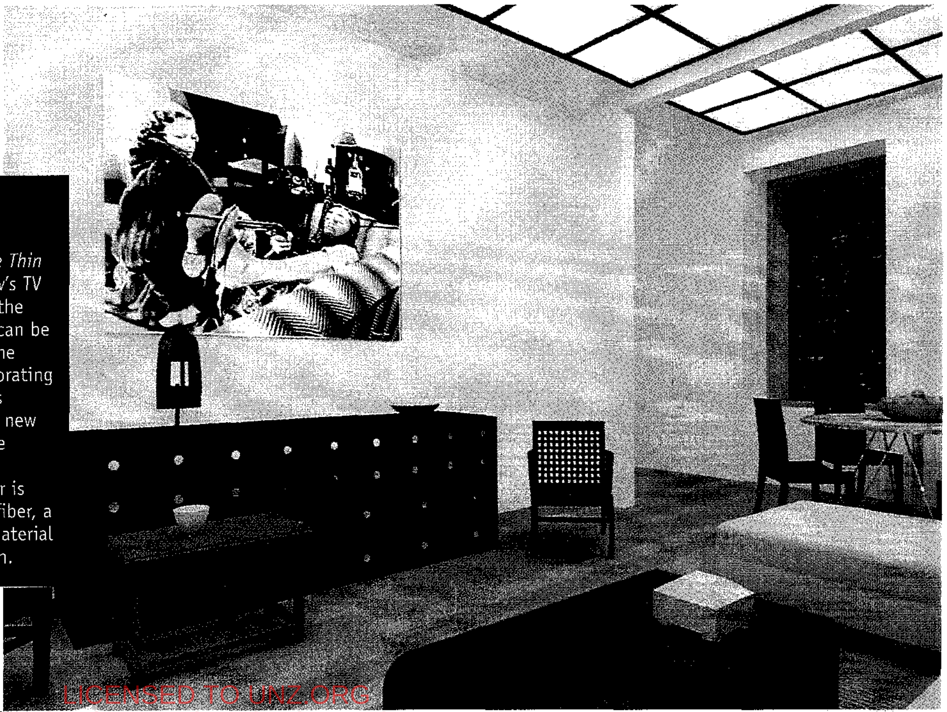
"This is a rather awkwardly shaped space," says Hadley. "Narrow and long." A classically shaped sofa becomes an architectural element. Primitive sculptures and the wooden Jean-Michel Frank Deco dining chairs warm up the space. Hadley also believes books have staying power: "There will be those of us left who appreciate books," he says. "They are very friendly and nice to have around."

installed them in his own apartment 30 years ago.

PAUL SISKIN put seventies platforms on the floor of his living room. "Right now, everything in interior design is fifties and sixties retro," he says, "so I figure ten years from now, it will be the seventies." He's designed a table that couldn't be made today, with pie-shaped leaves and seats that cantilever. "In ten years," he says, "*they're* supposed to be coming out with lighter, more flexible metals, so this could work."

A grid in the ceiling is tomorrow's answer to track lighting. The person who lives here can hang a fixture anywhere in the room without putting a socket in the wall or the floor. The lights are telescopic: they extend and contract to whatever length is appropriate to the setting.

What did Siskin and Hadley make of these new computer-aided techniques? "It will become a kind of immediate gratification," says Siskin. "I love the idea of it." "When the time comes, of course, we'll go on computer," says Hadley, who's known for his meticulous sketches executed the old-fashioned way—by hand. "It just hasn't caught up with us yet."



Another Angle

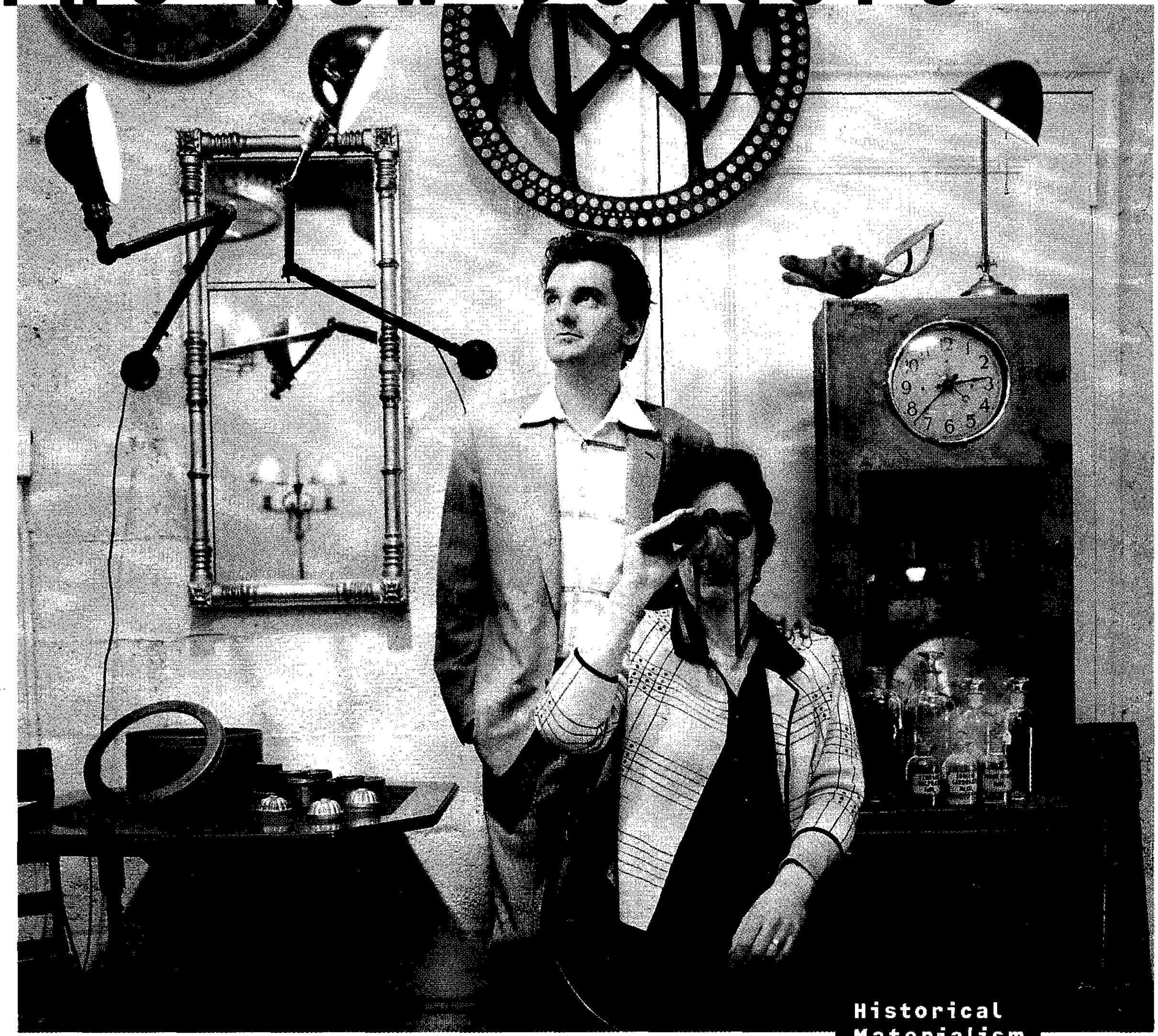
A scene from *The Thin Man* on tomorrow's TV set (recessed in the wall). Paintings can be projected onto the screen—the decorating trick Bill Gates is building into his new Washington State mega-house. The lattice-back chair is made of carbon fiber, a strong, pliable material Hadley is keen on.

George D. Glazer

The thinking man's antiques dealer, seen here with a prized late-nineteenth-century armillary sphere. The Beethoven bust is marble and nineteenth-century. An ostrich egg rests in an eminently Victorian stand shaped like the bird's claw.

THESE ENTREPRENEUR-AESTHETES OF A CERTAIN AGE ARE SHAKING UP THE FUSTY WORLD OF ANTIQUES WITH THEIR QUIRKY GOOD TASTE.

The New Dealers



Historical Materialism

Tom Luciano and Dina Palin at the Crosby Street shop, a great source for industrial-task lighting.

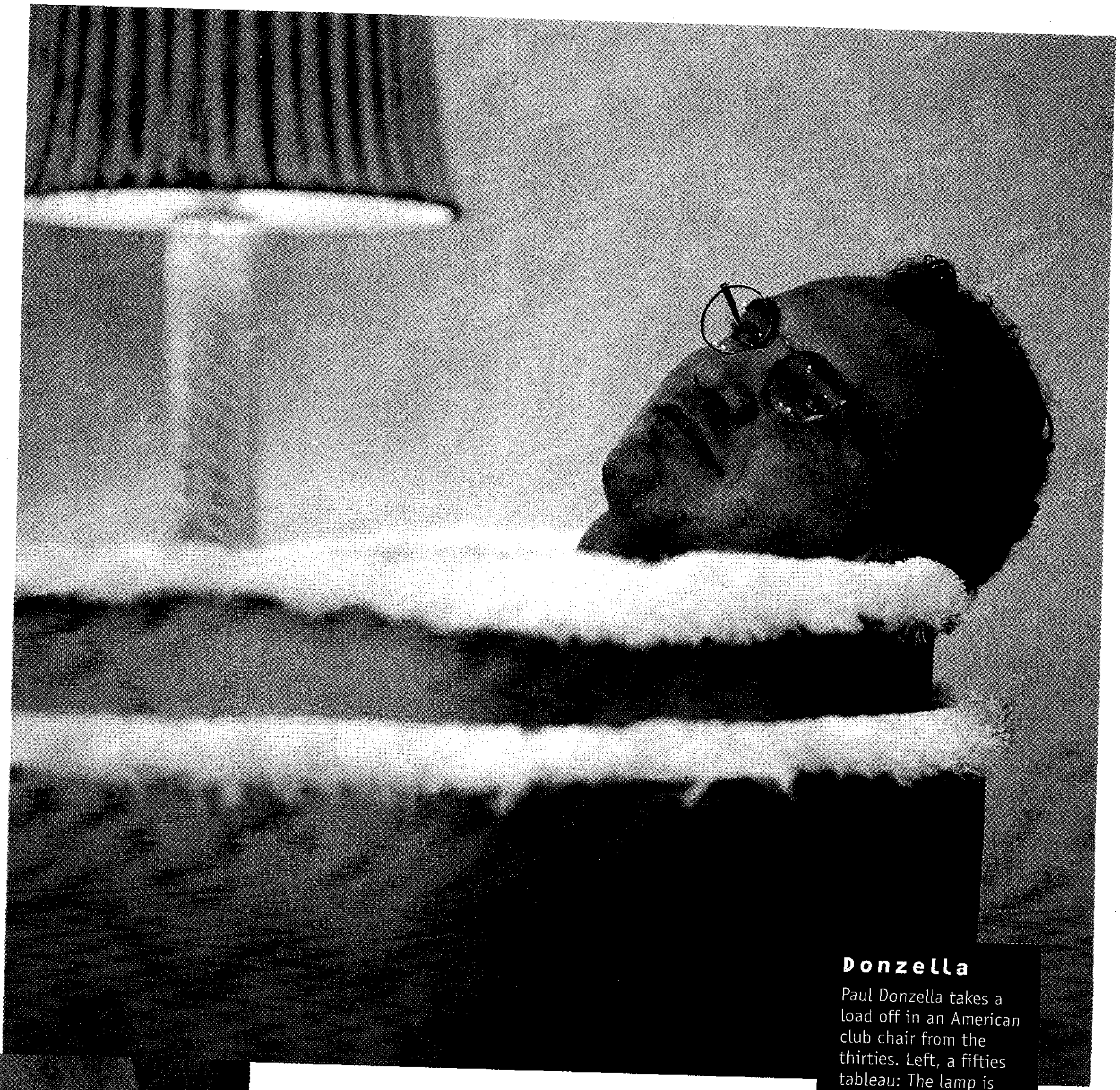
GEORGE D. GLAZER, 38, is puttering about the antiques shop that bears his name in a polo shirt, jeans, and gym socks. Madonna on the CD player definitively proves that Pembroke tables, classical busts, and ormolu don't have to be beheld in a churchlike silence.

Glazer and other young dealers around town are shaking the dust off this creaky vocation. At his gallery, a third-floor walkup next door to the Rhinelander Mansion's Ralph Lauren store, Glazer has assembled a collection that's "scholarly and intellectual without being snobby." There are Dutch prints worthy of any old-master portfolio, but also a kitschy photomontage of "Women Bankers of the United States" from the late nineteenth century. Of course, almost all of the women were cashiers. ("But it's rare as hell," says Glazer.)

Produced by ANNE FOXLEY

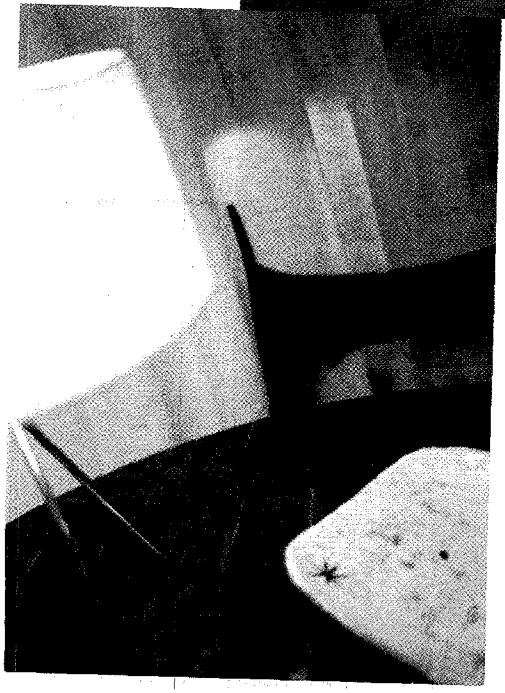
Photographed by FRANK VERONSKY

"I FEEL LIKE I'M LIVING HERE," SAYS PAUL DONZELLA. "I GET SAD IF ANYTHING GETS SOLD THAT'S BEEN AROUND UNDER TWO MONTHS."



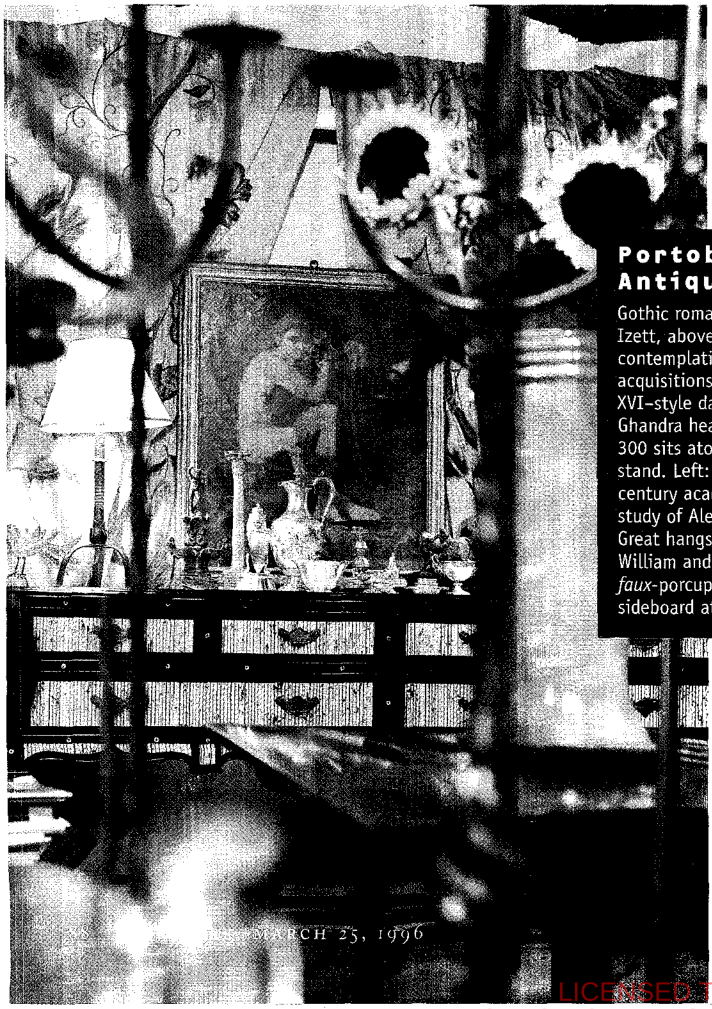
Donzella

Paul Donzella takes a load off in an American club chair from the thirties. Left, a fifties tableau: The lamp is Robsjohn-Gibbings, and the chair and rosewood-topped dining table are by Edward Wormley. Opposite: This very rare three-seater sofa was made sometime in the fifties by Eco and Louisa Parisi.



Brass hinges and scarabs are embedded in the poured-concrete floor. The bathroom is straight out of a trompe l'oeil painting—dripping with ephemera and wallpapered with ancient letters. Then there are the globes. A whole universe of them. "American globes are my specialty," says Glazer, who's helping a client build the greatest collection of them in the country. Glazer has globes that come apart as a puzzle. Globes that call India *Hindoostan* and Oklahoma *Indian territory*. "There are no major globe experts, except for one woman at the Smithsonian who specializes in celestial charts," Glazer remarks. "We've never met, but I have a correspondence with her."

It's all very nineteenth-century, but a far more appealing nineteenth



Portobello Antiques

Gothic romance: Ben Izett, above, contemplating future acquisitions on a Louis XVI-style day bed. A Ghandra head from A.D. 300 sits atop a candle stand. Left: A nineteenth-century academic nude study of Alexander the Great hangs over a William and Mary-style *faux*-porcupine-quill sideboard at Portobello.

century than the one he was living as a corporate attorney at Marks, Morrisey & White on Park Avenue, where he finally realized that he was "just generating a lot of paper," like some character out of *Bleak House*. In 1988, Glazer was reading the *Maine Antique Digest* late into the night at the law firm and spotted an ad placed by print powerhouse W. Graham Arader III. One major pay cut later, he was Arader's employee—and a happier man.

"I've gotten so far away from the suit-and-tie thing, it's funny," says Glazer, who keeps a tie in the closet anyway, in case any "fancy people" wander in. The prospect of going out on his own in 1993 was scarier than the reality. Like a rare-books dealer, he sends out catalogues, but his are embroidered with quotes from the likes of *Raiders of the Lost Ark* as well as Seneca. "Whoever did that movie understood this whole thing," says Glazer. "That movie is about the history of man. And this gallery is history." (George D. Glazer, 28 East 72nd Street; 535-5706.)

AT THE AGE OF 35, Ben Izett is already on his second New York store. Portobello Antiques is simply an outgrowth of a collecting habit that began when Izett was a schoolboy in Gloucestershire.

"I'm still selling things I bought when I was 18," he says. "It's a constant obsession. I'm made poor by it." Izett used to run a high-end restoration business but slowly grew allergic to difficult decorators and the dirt of job sites. And he was buying—*a lot*—on the side. "I just figured I had to change my profession," he says.

In the chaos of bronzes, candlesticks, eighteenth-century prints, Baroque refectory tables, and terra-cotta urns, Izett sits in a throne chair worthy of King Canute. "I have always had a taste for the Gothic and the grandiose, almost theatrical pieces," he says, grinning. "You wouldn't *believe* what it's like in my loft." Izett picks up things in England, France, and Ireland but also makes the Brimfield pilgrimage. With the

WYETH

3,500 square feet of impeccable furniture in TriBeCa. Below, the Birch clan (left to right): Paul, Daphne, Wyeth, John, and Philip. "So many things we've sold I think should be in a museum," says John.

intense competition in New York, Izett feels compelled to offer the singular and the unforgettable. Still, he's careful to mix rare and humble pieces.

Mark Hampton, Parish-Hadley, and Carl D'Aquino have all discovered him on this lonely stretch of Sixth Avenue, so he doesn't want for company. "This is like a café," says Izett as a friend strolls in with a couple of beers. After years of knocking around the markets, he knows his stuff, but he's always tickled when people walk in and tell him something new about an item he has on display. "I find that fascinating," he says. "After all, it's not like I'm selling socks. You can't have an interesting

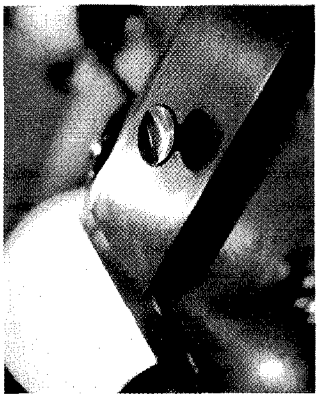
"PEOPLE DON'T CONSIDER THINGS FROM THE FORTIES AND FIFTIES TO BE ANTIQUES," SAYS WYETH'S JOHN BIRCH. "BUT TO ME, ANYTHING OLDER THAN I AM IS AN ANTIQUE."

conversation about a sock." (Portobello Antiques, 190 Sixth Avenue, near Prince Street; 925-4067.)

DINA PALIN AND TOM LUCIANO, both 31, founded Historical Materialism where Crosby Street crosses Jersey Street, a vestigial cobbled alley that suits this shop full of late-nineteenth-century collectibles. Sure, the vintage-furniture dealers on nearby Lafayette Street draw the decorators, but, Palin explains, "we're hard to find." Interior designer Thad Hayes says the obscure location makes Historical Materialism feel like "the kind of place that would have velvet ropes out front."

Palin and Luciano met at SUNY-Purchase, where they were both heavily into photography. When they married, they started collecting daguerreotypes and were gradually sucked into the upstate antiques world. At first, they worked as middlemen based in the Catskills, but "we found that the people who would appreciate our stuff weren't in the country," says Luciano.

The "pre-Bauhaus-modern" things that make it into the shop go through a rigorous screening process. Palin and Luciano always shop together: "We stand there debating," says Palin. "If we wouldn't live with it, it doesn't get bought." Having a store was seen as a way for the couple to buy more antiques for themselves. They traded a lamp recently to have some hand-painted stained-glass windows framed that had been salvaged from a church being torn down. "We were offered a fifteen-foot marble altar," says Luciano as a passing subway train makes the floor tremble, "but we couldn't see the practical use." (Historical Materialism, 125 Crosby Street; 431-3424.)



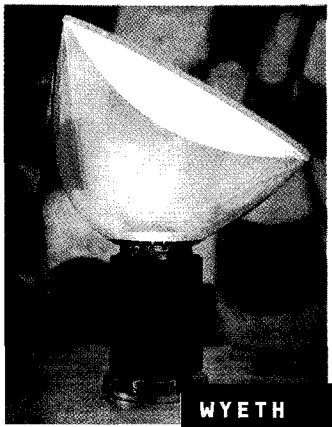
IN THE REALM of antiques dealers, Wyeth is more Comme Des Garçons than Ali Baba's cave. "There's space. There's light. There's room," says owner John Birch, 33. "It's not a treasure hunt. If anything, for a shop, there's minimalism." This extends to the name, shared by Birch's 3-year-old son and emblematic, since Wyeth is essentially a family business. Brother Philip, 31, runs the store. Brother Paul, 22, oversees the workshop next door where furniture is refinished and made. John's wife, Daphne, 27, helps in the buying process and keeps the books. A shop in Southampton successfully introduced the name to a lot of the people who matter, but maintaining two spaces was too much of a hassle ("Maybe if we had seven or eight brothers, we could have done it," says Philip).

"We take some pretty common things and make them extraordinary," says John Birch. Like office furniture from the twenties, thirties, or forties. If a table was painted, the metal underneath was never finished, so the Birches strip it and nickel-plate it; all the metalworking has made their hands look perpetually stained.

Birch can sound downright haughty when he talks about finding his merchandise. "Things have to be made of solid materials, be incredibly well crafted, and original in concept. So few things today are made of a quality I can appreciate." Some things that made the cut: A French drafting table from the twenties. Iron hospital gurneys that have been converted to tables. Granite curling stones.

"I love it when people come in and think something 100 years old is new," says Birch. He also admits that there are things he put out in the shop that he didn't realize were made in the fifties and sixties, only to be startled when somebody walked in and said, "I remember that." "People don't consider things from the forties and fifties to be antiques," says Birch, "but to me, anything older than I am is an antique."

Birch once worked for Ralph Lauren pulling together the dummied-up bedrooms and dens in the stores; he intends to launch a line of furniture and lighting soon. "I don't want to be hunting for good design for the rest of my life," he says. "Maybe this is a new generation of antiques store that makes new things and sells old things." (Wyeth, 151 Franklin Street; 925-5278.)



WYETH

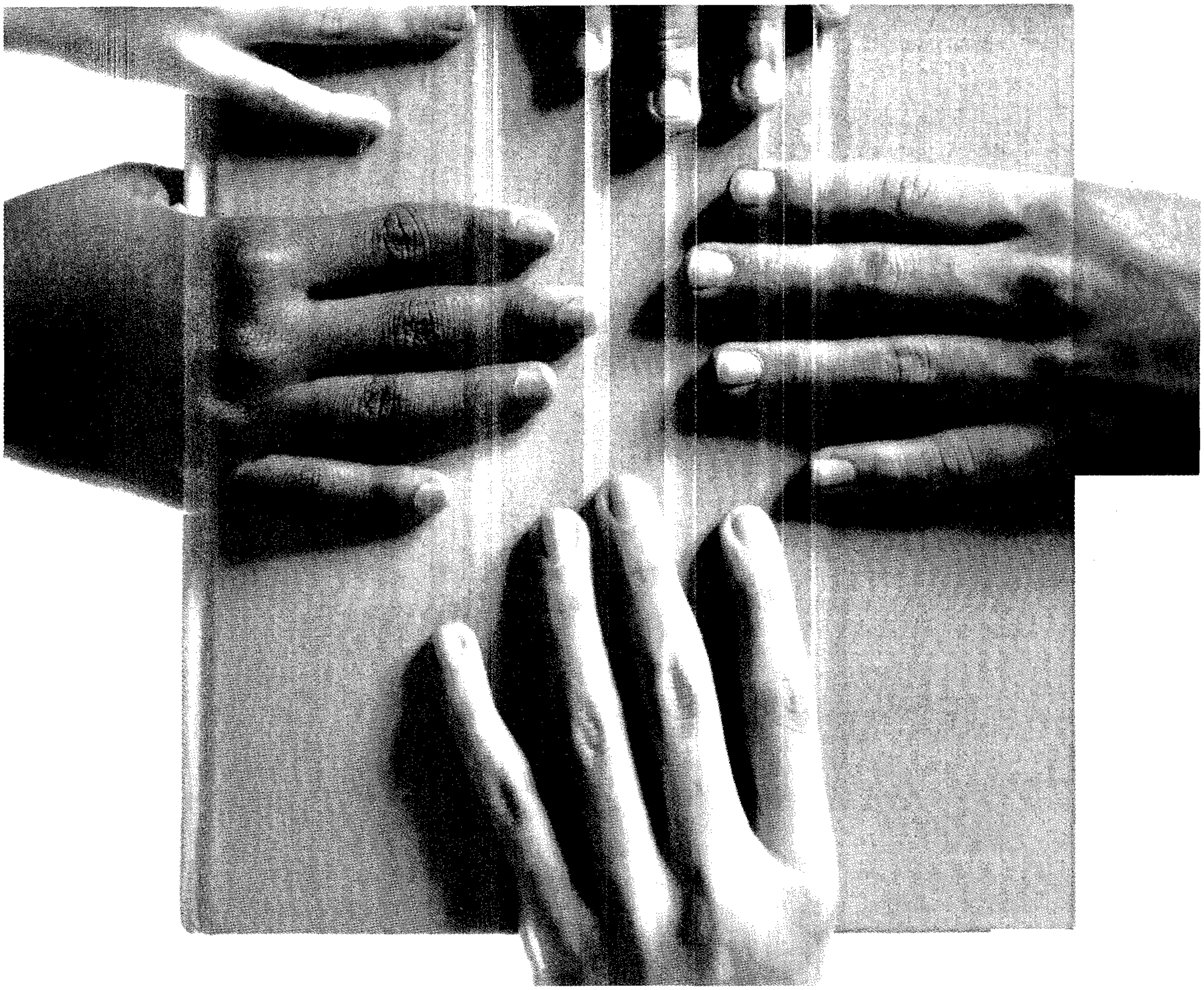
Above: Achille Castiglioni's 1957 "Taccia" lamp. Below left: A steel Simmons dresser from the forties.

WHEN HE WAS GROWING UP in Westchester, Paul Donzella was fixated on records and clothes. But in his twenties, he graduated to the vintage furniture in SoHo shops he'd pass on his way to work at the restaurant El Teddy's. After starting up Donzella in the East Village, he learned that his was an auspicious location: In the fifties, the block teemed with Abstract Expressionists—Willem de Kooning and Jackson Pollock both had studios in his building.

"In the beginning, I was very metal-and-Eames," Donzella admits, "but then my eye just began to go in different directions." Now he prefers warmer, comfortable furnishings from the thirties, forties, and fifties. "I like historically important things," he says, "but I'm here more for people to put together their homes, not their collections."

Sitting on a Paul Frankl "D" chair in his oxford shirt, jeans, and Timberlands, Donzella looks like a college senior home on break and hanging out in his impossibly cool grandparents' parlor. "I feel like I'm living here, I spend so much time here," he says. "I get sad if anything gets sold that's been around under two months."

Donzella first blipped onscreen with a show last April devoted to thirties designer T. H. Robsjohn-Gibbings. Patrick Cox and Barbara Guggenheim turned up, and some retirees even trailed in from the suburbs. Now his shop is 40 to 50 percent Robsjohn-Gibbings, but he has to work to keep his name in front of potential clients. "I try to keep a personal touch going," says Donzella, who recently sent out 300 Valentine's Day cards plugging the shop. "I have to make it worthwhile to come over to 10th Street." Whenever he makes mistakes, Donzella tells himself he's paying tuition. "I guess I'm just really happy that by the time I turned 30," he says modestly, "I had something of a career going on." (Donzella, 90 East 10th Street; 598-9675.) ■



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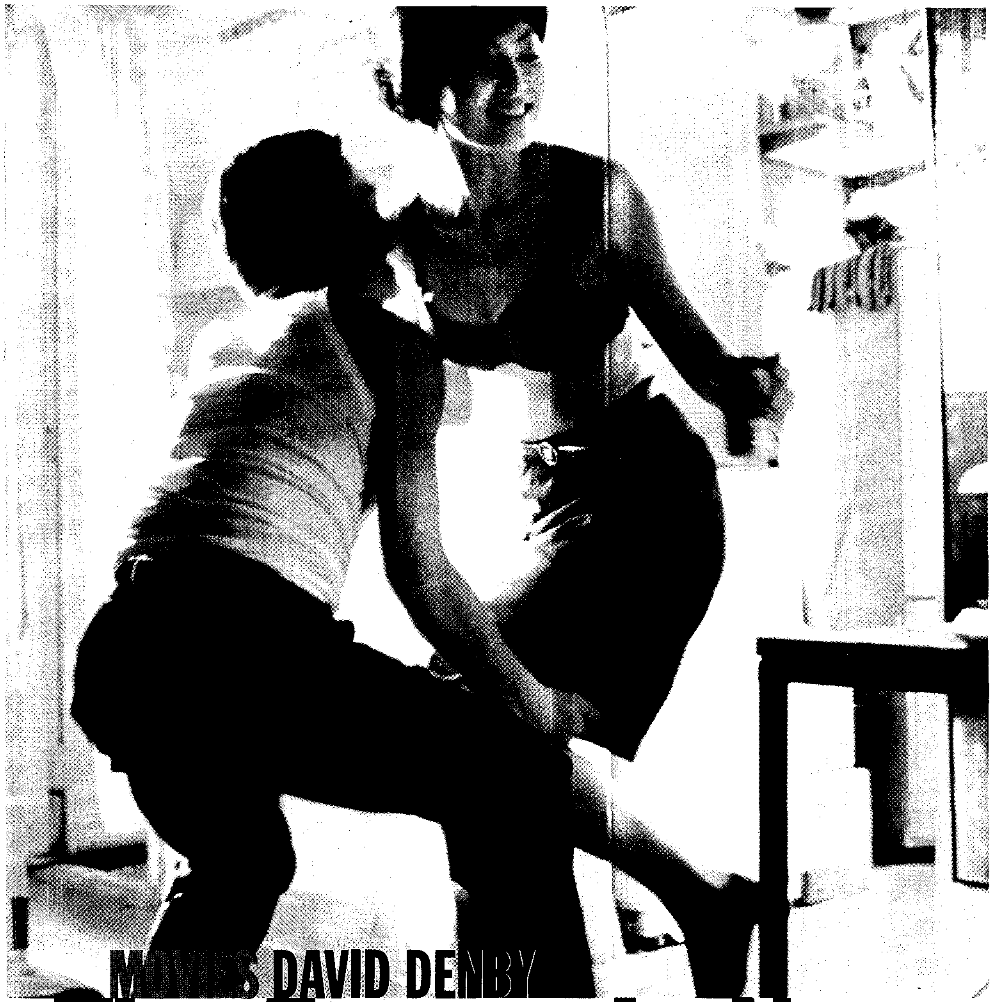

MOVIES DAVID DENBY

The Future Is Now

In the hip and lyrical 'Chungking Express,' lonely consumerism rules, and the center does not hold.

Tony Leung Chiu-Wai, left, and Valerie Chow in *Chungking Express.*

IN THE WINTER OF 1994, THE HONG KONG SCREENwriter and director Wong Kar-Wai, having just shot a huge, much-delayed costume melodrama called *Ashes of Time,* decided to throw the gorilla off his back: He began another movie, immediately, before the costume picture went into postproduction, and completed the new work in something like twelve weeks. **Chungking Express,** the result of this experiment, is the latest in casual, hip filmmaking—a movie that feels quite literally as if it was made on the run. Its theme is the transiency, the fleetingness, of life in the present; its form, that of a rushed, off-the-cuff love lyric. Wong tells separate stories about two lonely Hong Kong policemen, each trying to cope with the loss of his girlfriend. The stories are lightweight, almost evanescent; they fade away and then come back into focus before our eyes. Wong builds fleetingness into prolonged moods of longing—into melancholy lyricism.

Thirty years ago, Jean-Luc Godard identified his youthful characters as "the children of Marx and Coca-Cola"; Wong's characters might be called the children of global hyper-capitalism and Coca-Cola. Godard's descriptive line was meant to be a paradox, but now the paradox has ended—consumerism rules. The movie was mostly shot at night inside Chungking House, a vast network of stores, fast-food restaurants, and markets in the Hong Kong tourist district, a sort of international junk bazaar populated by horny Americans, Indian smugglers, and expatriates from Taiwan and the mainland. This, we gather, is the future: a shopping-concourse Babel where the many languages and identities are held together, momentarily, by an exchange of goods, a chance meeting of interests or desire. In this anti-paradise, a handsome young cop (Takeshi Kaneshiro), known only by his badge number, 223, decides to wait a month for his girl to come back to him. She left on April 1, so every day he buys a can of pineapple (her favorite food) with an expiration date of May 1. When he runs out of cans to buy, he'll know the affair is over. His mood of loss is so shallow and ritualized it has no more resonance than an old pop song heard on the radio, but shallowness is its charm. Like Godard, Wong treats his whimsical conceits tenderly, with mock seriousness; and like Godard, he combines love problems and movieish images of gangster life. As 223 moons about Chungking House, a lady thug in a blonde wig and trench coat also prowls the corridors. The popular Hong Kong film star Brigitte Lin, masked by shades and heavy lipstick, slaps men around between drags on her cigarette. Our man 223 meets this only-in-the-movies bitch, and they spend a peculiar night together, and that's it—the story ends, brief, poignant, a small, golden thread in the pop wilderness.

Wong's cinematographers, Christopher Doyle and Andrew Lau, are masters of the handheld camera and spontaneous beauty. As the beautiful, neon-soaked images (tinted blue or pink) go whirling by, we just barely see what we need to see. Much of the more violent movement is staggered—retarded for an instant and then released in charged leaps. Paradoxically, the process slows movement just enough so that we see how temporary each instant of violence is. And by this transformation, the temporary becomes immortalized; it becomes art. The editing also overlaps shots and scatters the time sequences. In the new global marketplace, with its constant exchange of goods and information, there is really only one tense, and that, of course, is the present. Wong kills the past in his own stories. Everything happens and then happens again.

In the second story, a beautiful flight attendant, having decided to dump her policeman boyfriend, No. 663

(Tony Leung), leaves the key to his apartment at a fast-food stand where he stops every night. A strange, self-absorbed girl who works there (Faye Wang) becomes obsessed with the abandoned cop; she takes the key and goes repeatedly to his apartment, brightening the place up. Wang, a singing star in Hong Kong, wears her hair close-cropped (a possible *hommage* to Jean Seberg in Godard's *Breathless*) and sways back and forth in time to the Mamas and the Papas' old hit "California Dreamin'." Tall and skinny, all elbows and waist, and utterly beautiful, she peeks warily at the world, ready to withdraw at any moment.

On the whole, Wong Kar-Wai seems more at home with solipsistic characters, dreaming their time away, than with men and women together. When the policeman and his admirer finally face each other, in his apartment, they can hardly speak. This movie annihilates its own narrative past as it goes along, and at the end, it raises an odd question: Can two characters have a future if they haven't really had a past? *Chungking Express* is charming and right up to the second, but it's impossible to say whether it's the beginning of a major new style or just a lovely, state-of-the-art impasse.

In brief: LUCY (SARAH JESSICA PARKER) AND Joe (Eric Schaeffer), friends since college, are still closely attuned to each other's moods but have never slept together, and now, as they push 30, the romantic impulse is gone. They share an apartment and nag at each other, trying out jokes and patter; she's a New York therapist, he's a painter, and they're both on the verge of becoming morose and bitter, so they make a desperate attempt to find love with other partners. **If Lucy Fell,** written and directed by Schaeffer, is hyper-conscious in a way that's often rather trying—some of the knowing little jokes fall awfully flat. Schaeffer dominates, and with his hair falling in his face, his moods varying between antic showing off and utter solemnity, he stops the movie cold more than once. But Sarah Jessica Parker is something to see. Quiet now, a terrific listener (her face has grown expressive in repose), she's developed an ingratiating comic style. . . . Jon Blair's documentary **Anne Frank Remembered,** which was made in collaboration with the Anne Frank House in Amsterdam, offers little in the way of revelation—we seem to be getting the official view, as in a museum publication. But the testimony of the now elderly women who knew Anne Frank as a girl and who helped the Frank family, at considerable risk, both in Amsterdam and in the Bergen-Belsen concentration camp, is extraordinarily moving. Few of us have the strength to emulate goodness of this magnitude, but we can learn from it just by knowing that it exists. ■

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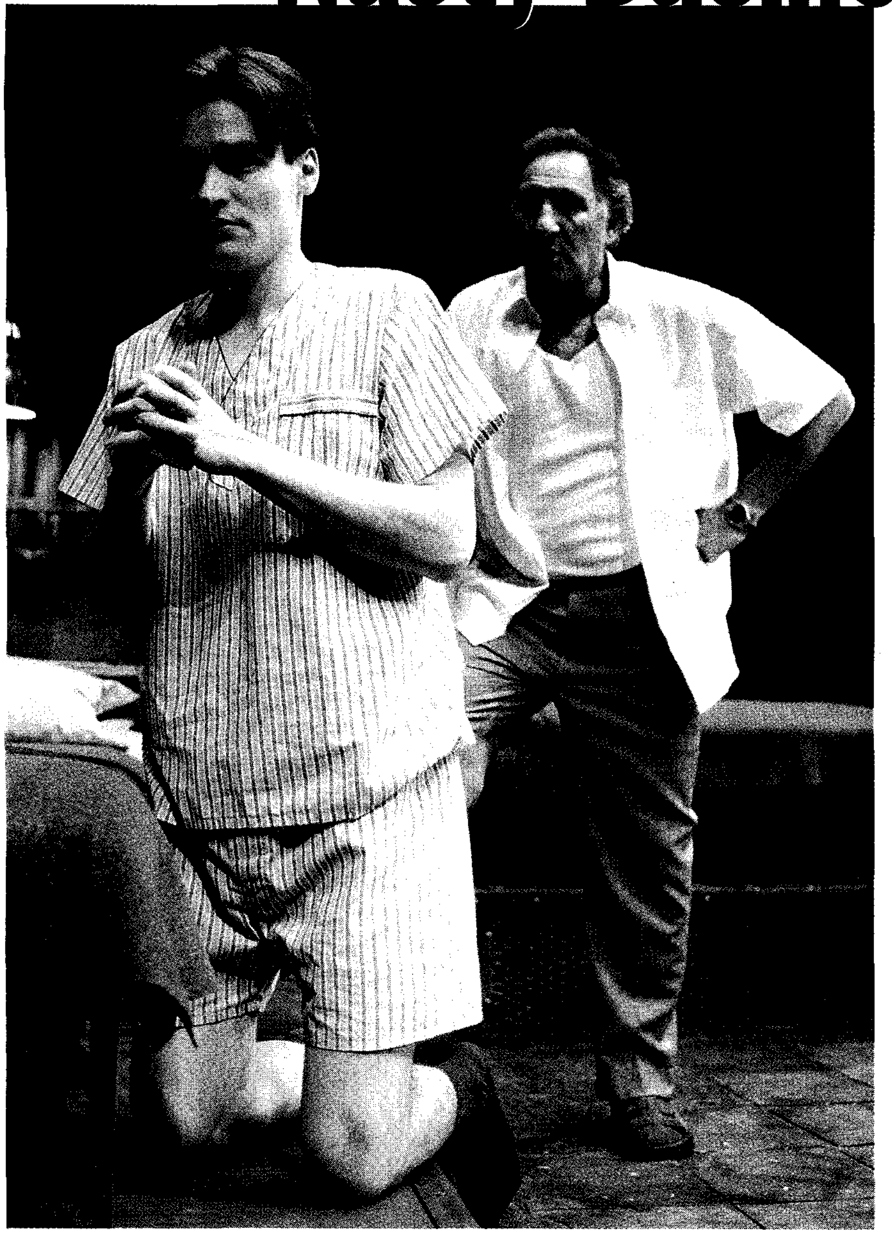

Answered prayers: Robert Sean Leonard (left) and Judd Hirsch in *Below the Belt.*

Photograph by Joan Marcus.

'Below the Belt' is masterly—a sharp, smart satire on the exploits of an American company abroad.

Below the Belt IS MANY THINGS, ALL OF THEM good. It is Ionesco without disheveled absurdism, Pinter without the basic sterility, Mamet without deadly self-importance. Richard Dresser's screwball comedy about three men in a Third World industrial compound is really a fierce satire on American business, everyday one-upmanship in a materialistic society, and human helplessness. Merkin the sub-boss, Hanrahan the old hand, and Dobbitt the new guy are checkers. They don't know what they're checking, or don't want to, but it must be something poisonous, maybe nuclear, and monstrously multiplying.

Though there are only three of them, the men play all the horrid, pitiful, touching, ludicrous games that men coerced into coexistence play with, behind, and against one another. The situation outside threatens in a nameless but ominously encroaching way; the situation inside stinks of every sort of crass stupidity. But the little power games, the petty realignments of any two against whichever third, and the puny quasi-solidarities stagger along their merry way to perdition. *Below the Belt* is a terribly serious play that keeps you steadily laughing; properly understood, it should also make you weep. It uses words, movement, the entire visual imagery of the stage. It is in command.

Near-perfectly acted by Judd Hirsch, Robert Sean Leonard, and Jude Ciccolella, the play is directed by Gloria Muzio as close to diabolically as can be. There is subtle menace in Stephan Olson's depersonalized set, ghastly humor in Jess Goldstein's conformist costumes, and Peter Kaczorowski's lighting supplies the final frightening beauty. Dresser is deceptively named: He is an undresser of humanity, showing us in our smug, pathetic nakedness. Ever so cleverly, though: Fools will laugh themselves senseless, while the wise may laugh themselves into sense.

WONDERFUL IS A COMPOSER WHO WRITES IN A DIStinctive, recognizable style; even more wonderful if he writes in ever-changing styles that won't be pigeonholed. Provided, of course, that he is proficient in all. Such is the case of Charles Strouse, a mini-revue of whose songs from fifteen or so musicals and movies is on display at Rainbow & Stars. **A Lot of Living!,** as the fast-paced show is called, should prove to the uninitiated that Strouse is the one remaining undervalued top-liner in a field rife with inflation.

Strouse, who has had classical training that sometimes shows to good but unobtrusive effect, is a master of songs whose tunefulness is unfussy, endearing, and, once properly heard, unforgettable. And always different. This is because more than anyone else perhaps, he writes in character. The song fits the person: man or woman, sophisticate or sentimentalist, witty survivor or lost soul. The tune and lyric give us more than words and music—a characterization, a sung monodrama to occupy the mind while caressing the ear.

The trouble is that these beguiling numbers are often from shows that, through no fault of Strouse's, were vanishing acts. How many of you caught *Dance a Little Closer, Charlie and Algernon, Rags,* or *Nick & Nora*? Do you still remember—besides the obvious *Annie* and *Applause* and *Bye Bye Birdie—Golden Boy, All American, Mayor,* and *Annie Warbucks,* enchanting scores each and all? There are so many great Strouse songs—

with lyrics by Lee Adams, Sammy Cahn, Martin Charnin, Alan Jay Lerner, Richard Maltby, Stephen Schwartz, and Strouse himself—that some of the above shows are barely or not at all represented in a revue that has you alternately exclaiming in amazement and gasping for more.

Linda Lavin has neither a great voice nor youthful looks, but, my, can she put across a song! She has the bittersweet knowledge that comes from, yes, a lot of living, and she performs with that full, generous awareness that she shares with us, and in which we see our own lives reflected and reflected upon. She is stalwartly supported by Bill Ullman and Stuart Zagnit, fine singers and actors, and the savvy three-piece band led by Bruno David Casolari, an exuberant presence and an accomplished pianist. The show is directed with exemplary fluidity by Barbara Siman, and the only complaint one could have is that there isn't enough.

IN **Sleep Deprivation Chamber,** ADRIENNE Kennedy collaborates with her son, Adam, on the tale of his beating by white police officers who wrongfully arrest him for driving with a malfunctioning taillight. It is a sad and ugly story, but neither Adam's justified anger nor Adrienne's unjustified smugness can redeem writing that shuttles between the pseudo-poetic and the genuinely prosy.

We get bits of a student production of *Hamlet* that Adam (here called Teddy) acted in, but they yield no useful insight. We see Adrienne (here Suzanne Alexander) writing numerous letters on behalf of her son, and dropping almost as many references to her literary fame. We hear a bit about other members of the Alexander clan, such as staunch daughter Patrice, valiant but now unhinged Uncle March, and divorced yet gallant father David. But what stays with us most is stuff like "I lecture at NYU on Aristotelian drama," "I am still rehearsing my play at Ohio State," and "My plays and stories are published widely and studied everywhere."

Eventually, things settle into conventional courtroom drama, with the occasional flashback to keep the play arty. There is the valiant Jewish lawyer, played by Paul Geier; the evil assistant D.A., smirkingly enacted by Glynis Bell. Trazana Beverley ridiculously overdoes even Suzanne's silences, and Jonathan Fried travesties Officer Holzer not merely ineptly but with a preppy accent that has never issued from a cop's mouth. There is, however, one beautiful, deeply felt performance, by Kevin T. Carroll as Teddy, and adequate work by the remaining Alexanders. Production values are skimpy, as they always are when George C. Wolfe himself isn't directing, and Michael Kahn's staging scales no heights. But how, in these flatlands, could it? ■

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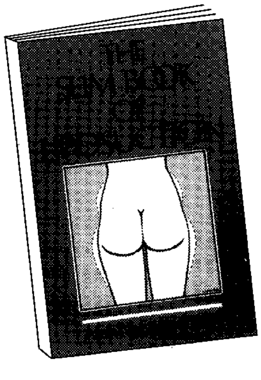

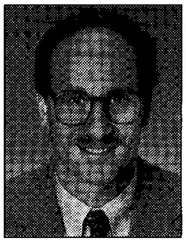

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Darting in and out of a huge battery of instruments, Glennie adds a theatrical frisson to a piece designed for her: *Veni, Veni, Emmanuel.*

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PETER G. DAVIS

Beauty and the Beat

James MacMillan's exhilarating score is given life by the fiery performance of percussion virtuoso Evelyn Glennie.

IN ENGLAND HE IS ALREADY CONSIDERED SCOTLAND'S hottest musical property, and it looks as if James MacMillan may be on his way to claim an equally warm, if controversial, global reputation. This 36-year-old composer's singular voice is just beginning to be heard hereabouts, most recently at a series of New York Philharmonic concerts conducted by Leonard Slatkin featuring **Veni, Veni, Emmanuel,** a 30-minute percussion concerto in one continuous movement designed to display the talents of another fiery Scottish musician, Evelyn Glennie.

It is a typically confrontational MacMillan score, a world of sound teeming with surprising musical events and furious instrumental activity. It also revels in an unabashed stylistic pluralism that draws its interior energy from at least two unusual sources in which he firmly believes: the Catholic liturgy and left-wing morality. MacMillan obviously sees no conflict of interest here, nor is he shy about mixing religion and politics into a heady musical brew that gives the concept of liberation theology a whole new meaning. The result always seems to draw audiences to their feet, partly because the piece positively seethes with attitude, and also, as with every MacMillan work I've heard, it is music of terrifying sincerity—not a characteristic trait in most new composition these days, especially in America.

The liturgical spirit is dominant in *Veni, Veni, Emmanuel*, although the familiar fifteenth-century hymn that pervades the musical fabric and emerges triumphantly at the end also reminds us of the Advent-to-Easter promise of liberation from fear, anguish, and oppression—a hoped-for day that has secular as well as theological significance for MacMillan. Perhaps that explains why he has chosen to cast this message in the form of a percussion concerto, which carries with it the potential of suggesting the work's humanistic subtext more directly than a conventional solo-orchestra combination. For one thing, the range of available contrasting sonorities—struck, brushed, rung, hammered, or shaken—is practically unlimited. Then, too, the soloist can create a compelling dramatic effect simply through the physical act of producing so many different percussive sounds, and that visceral exhilaration is sustained right up to the thrilling finale: a crescendo of chimes that hails the arrival of Easter morning and the sense of a promise fulfilled. No, *Veni, Veni, Emmanuel* is hardly another passive mystical meditation by a fashionable, drugged-out "Holy Minimalist." This is a complex musical statement by a composer who demands actively engaged listeners and, once he has them, knows exactly how they can be reached. The ever-changing patterns of metrical "heartbeats" that permeate the concerto may well be, as MacMillan says, a clue to the human presence of Christ, but they are also part of a dazzling compositional technique, just one of the many cunningly manipulated structural devices that animate this brilliantly conceived, seamlessly constructed score.

No doubt much of the piece's growing international popularity is due to Evelyn Glennie's remarkable virtuosity. Her technical accomplishment, musical perception, and total commitment are all readily audible on her recent Catalyst recording of the concerto with the Scottish Chamber Orchestra conducted by Jukka-Pekka Saraste (09026-61916-2), but there is an extra theatrical frisson in watching her feline, leotard-clad presence dart gracefully in and out of the huge battery of instruments arrayed across Avery Fisher

Photograph by Chris Lee.

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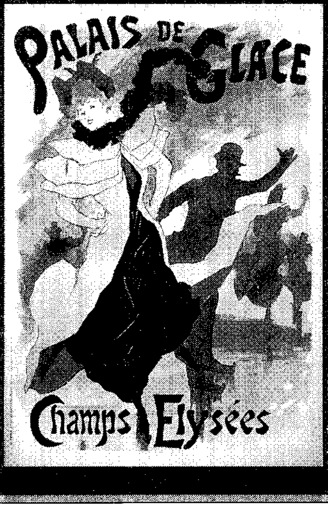

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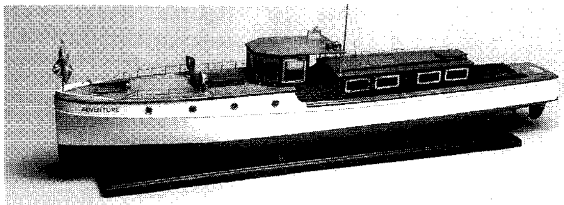

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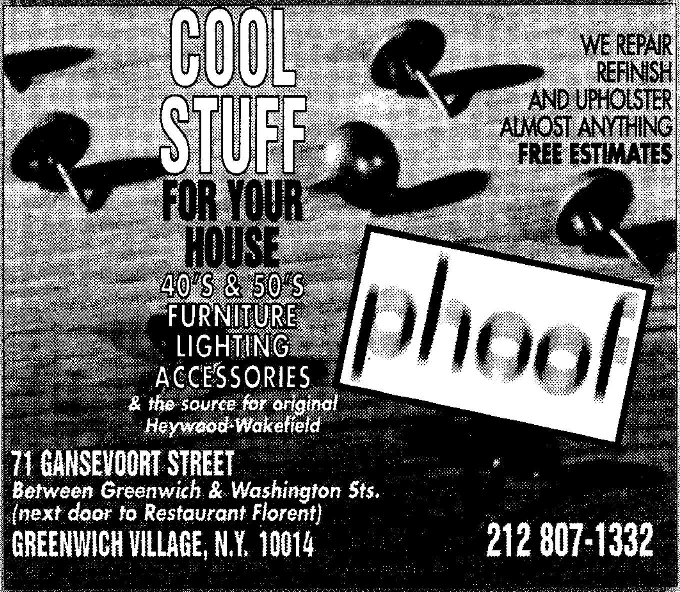

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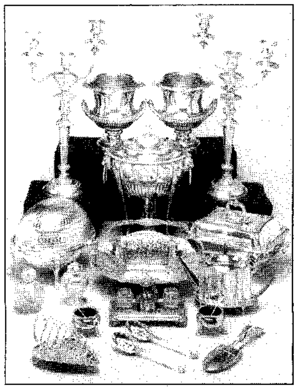

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Hall's stage: two tam-tams, vibraphone, two snare drums, two congas, six tom-toms, two timbals, pedal bass drum, six Chinese gongs, six temple blocks, log drum, two wood blocks, two cowbells, five-octave marimba, mark tree, large cymbal, sizzle cymbal, and tubular bells. It is probably no longer p.c. to mention that Glennie has been deaf since the age of 10—her press materials now omit that information—or that her extraordinary performance technique is to a large extent based on sensing vibrations and visual signals in addition to an inner musicality that can't be taught. In any case, one needn't have biographical details to enjoy the work of this extraordinary musician, whose talents are documented on a series of superb RCA and Catalyst recordings.

So, for that matter, are MacMillan's compositions, and anyone knocked sideways by *Veni, Veni, Emmanuel* at the Philharmonic will want to investigate the Catalyst CDs that contain them. The earliest work dates from 1988, *Búsqueda* (Catalyst 09026-62669-2), an angry but ultimately consoling music-theater piece that juxtaposes fragments of the Latin Mass with lamenting poems of rustic simplicity by the Mothers of the Disappeared, a group of Argentinian women whose sons and daughters have become the vanished victims of political tyranny. The disc's companion piece is *Visitatio Sepulchri* (1993), a 40-minute sacred opera based on the resurrection scene at Christ's tomb, where an angel reveals to three women in mourning that He has risen. This central biblical incident—recounted in hypnotic hieratic chants over a light instrumental accompaniment flavored with the Scottish Highland-bagpipe style known as pibroch (piping)—is surrounded by a typically explosive and multilayered instrumental-vocal drama that should give anyone's sound system a healthy workout. MacMillan is just now at work on his first full-length opera, *Ines de Castro,* and this popular medieval drama of murder, madness, and mysticism may have found its ideal composer at last. Perhaps the new directors of the City Opera will keep an eye on its progress and favor us with a production.

Meanwhile, the City Opera has just turned its attention to Richard Strauss's perennial **Der Rosenkavalier,** absent from its repertory since 1972. And understandably so. What many would consider two of the work's most indispensable ingredients—a lavishly detailed period setting and a virtuoso orchestra—will likely always lie beyond this company's reach. Since both components are more than satisfactorily represented in the Metropolitan's production next door, one wondered how the City Opera's new effort would deal with these potential problems.

Updating, of course, is the obvious answer, along with a cost-effective package in which several companies have bought a

Photograph by Carol Rosegg.

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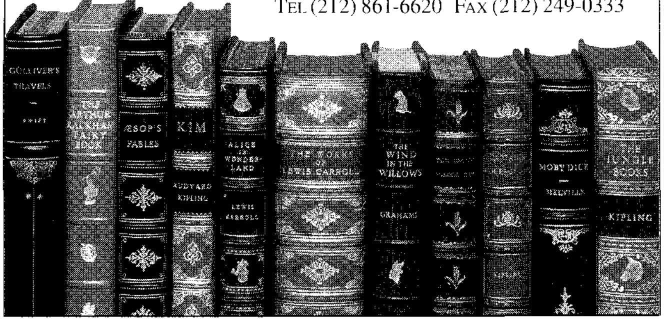

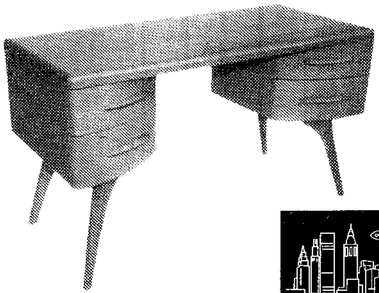

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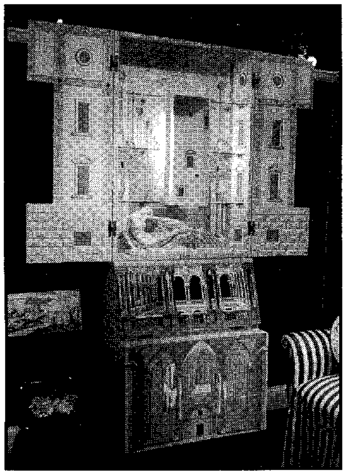

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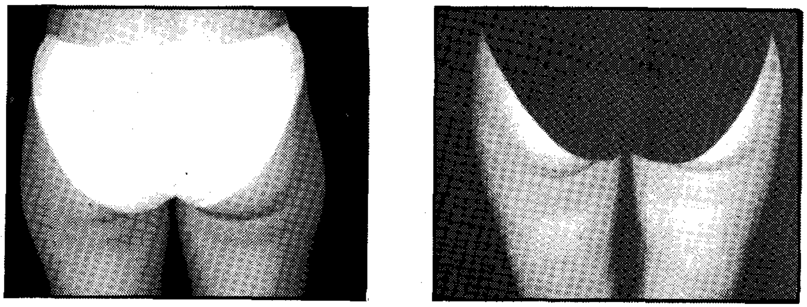

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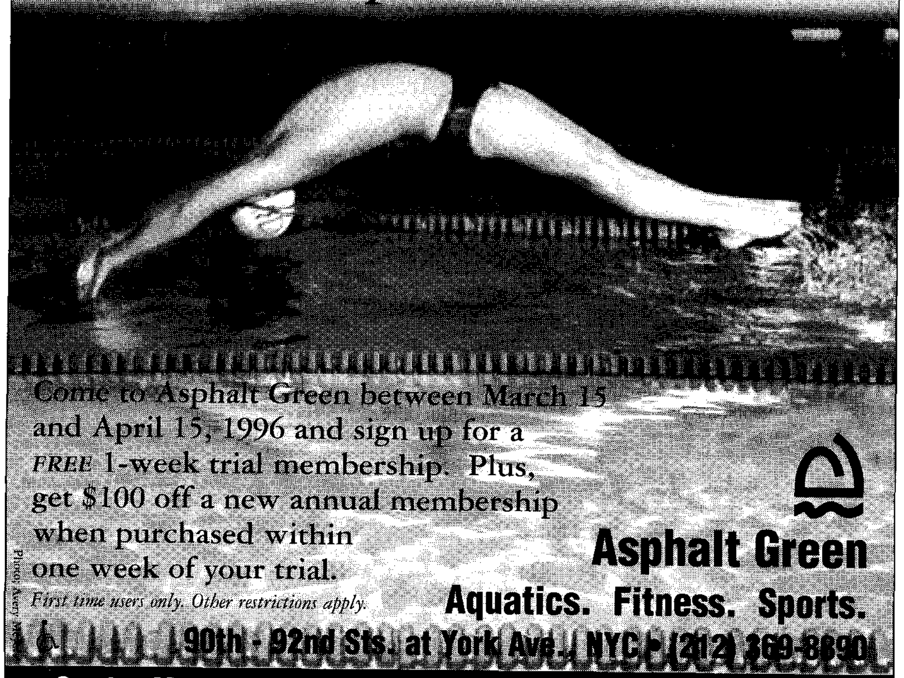

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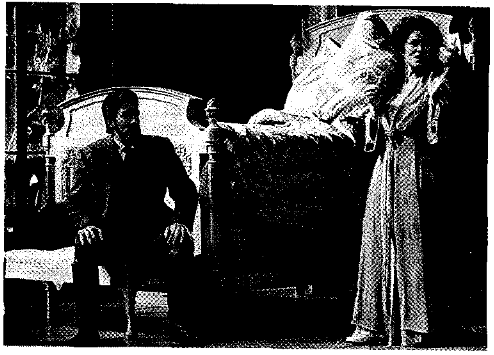
share—this *Der Rosenkavalier* has already been seen at the English National Opera in London and the Los Angeles Music Center Opera, and it will shortly move on to Houston. The all-British production team includes Jonathan Miller (director), Peter J. Davison (set designer), and Sue Blane (costumes), and their none-too-original approach—to relocate the opera to the time of its composition—has by now been so overused that it is fast becoming a cliché. So the stipulated mid-eighteenth-century milieu of Maria Theresa's Vienna has been replaced by the drab, gloomy aura of pre–World War I Vienna, and the piece becomes a requiem of sorts, says Miller, for the decaying Hapsburg empire. The aging Marschallin sulks before her mirror in an Edwardian peignoir, dragging on a cigarette in a long holder. Earlier, at her morning levee, Baron Ochs's vulgar henchmen disport themselves over her unmade bed. Faninal's nouveau riche palace is virtually bare except for a huge painting in exquisitely bad taste and some fake Greek statuary. Octavia's all-too-eager urge to cross-dress hints that Freud is winking at us around the corner.



Cox and Holleque in *Der Rosenkavalier.*

Although it was salutary to see some of the hoarier buffo traditions and sentimentalities that cling to *Der Rosenkavalier* thrown out, I can't say that Miller's predictable inventions did much to shed fresh light on the opera. Mostly the whole concept came off as witless and listless, lacking any intellectual or theatrical basis. If given a dramatic reality more closely in touch with the opera's actual substance, the City Opera's capable cast would probably shine a bit brighter. The Marschallin suits Elizabeth Holleque's softly contoured soprano and willowy figure far better than do the heated Puccini heroines she usually sings. Gwendolyn Jones's boyish Octavian and Nancy Allen Lundy's plucky Sophie make an attractive couple, and it is refreshing to hear a real bass, Kenneth Cox, sing a dapper Baron Ochs. There are even compensations for the often coarse orchestral playing in the pulsing sensual drive of Alexander Sander's idiomatic musical direction. Despite these modest pluses, though, I doubt that many will miss this lackluster *Der Rosenkavalier* when it moves on to its next destination. ■

UNDERGROUND GOURMET PETER KAMINSKY

Tompkins Square Riot

Cheap, exotic fun: The Lower East Side is a foodie paradise ascending.

'CAN SOMEBODY PLEASE TELL ME what's happening on Avenue A?" our cabdriver demanded. "You're the fourth couple I drove down there tonight!" Much like seedy old Union Square a decade ago, even more down-at-the-heels Tompkins Square has risen on the tide of downtown Manhattan foodie-ism. Among the most audacious of the new Lower East Side restaurants is **Tompkins 131,** formerly Zitella (131 Avenue A; 777-5642). Restaurateurs Sarita Tabarez and Paula Shapiro have joined forces with designer Paul Ochs and the young and talented chef David Honeysett at this newly reborn and cosmopolitan outpost on the square.

Forsaking the exclusively Italian fare that she served in her Zitella phase, Dominican-born Tabarez has encouraged Honeysett to experiment in the flavors and ingredients of the Caribbean (a task to which he is well suited, having cooked in the semi-tropics at the Mayfair in Coconut Grove, Florida).

The room, with a nod to the odd angles of Czech Cubism, is highlighted by large and colorful Thai and Japanese paper sconces. The busy patterns are, I learned, a tribute to Jerry Garcia (and all the time I thought it was some American version of a Milanese homage to American retro). A whimsical coat rack–cum–metal sculpture separates the bar from the dining area. Patrons of Zitella will notice the bar is significantly smaller—counter and stool space have been sacrificed for the renovated and enlarged kitchen.

Honeysett has put the new work space to good use. Spicy cilantro shellfish was bright-tasting, the shrimp, clams, and mussels dominated by fresh coriander in a piquant broth. A yucca croquette that was crisp, hot, and light finished the dish. Pan-roasted calamari with Japanese eggplant got a refreshing acid kick from a coulis of red pepper and vinegar. The soups of the day were novel while managing to fulfill the comfort-food aspect of their mission in these months of cold weather: q.v. a chestnut purée with black trumpet mushrooms.

Crispy-skinned Atlantic salmon with roasted fennel and minted pumpkin sauce scored very high at my table. Neither the grilled mahimahi with coconut-jasmine juice and lemongrass, nor the herb-marinated pork loin with plantain mash and pomegranate sauce, however, married flavors quite so well. This was not a criminal shortcoming, though, because it demonstrated Honeysett's generally successful impulse to novelty. With such powerful tastes and bold sauces in the chef's armamentarium, one has to expect that not every dish will work.

Pappardelle in oxtail, a departure from the island theme—but not the East Villagey weird-combination theme—was a great success. Orecchiette with seared lamb, mushrooms, and port jus represented a similar approach to pasta: i.e., meat morsels, an off-the-wall ingredient or two, and a powerful sauce. Among the meat dishes, a hanger steak, which is a frequent special, was enlivened by roasted baby golden beets. The steak, sliced thick, was juicy and tender. Alas, I was seated in a dark corner, of which there are a lot, and it took long and careful inspection to distinguish the elements of the dish.

The wine list is inexpensive and extensive enough to be interesting without overwhelming you with options. A Cabernet Franc powered one of our meals, and an Argentinian Cabernet complemented another. Among the desserts, which included a cranberry-quince bread pudding and lemony flan, a simple salad of Seville and

Formerly Zitella: Tompkins 131.

Photographs by Ken Kochey.

blood oranges, vanilla beans, and honey was sweet, clean-tasting, and memorable. And finally, I would be leaving out a large part of the Tompkins 131 experience if I neglected to mention the friendly and helpful wait staff. They know their food. They serve it unobtrusively, and they clear the courses with even more stealth.

Tompkins 131 is open Monday to Thursday 5 to 11:30 P.M., Friday and Saturday till 12:30 A.M., Sunday 11 A.M. to 4 P.M. and 5 P.M. to 11:30 A.M. Appetizers and desserts, $4–$6.50; entrées, $8–$17. All major credit cards. Reservations accepted and recommended.

A CULTURAL LIGHT-YEAR EAST OF AVenue A's downtown savoir faire is the rollicking **Galapagos II** (91-17 37th Avenue, Jackson Heights; 718-429 5657). I was taken there by cookbook author Copeland Marks, whose sixteen volumes on cuisines as varied as Korean, Sephardic, and Costa Rican have made him plausibly America's foremost ethnic gastronome. Marks's method of exploration in New York—which he ranks preeminent among the world's food towns—is simple, and I recommend it to all of you: He takes the subway to a likely neighborhood, then walks the streets looking for places that have the right "mom and pop" vibe.

Galapagos II, a short walk from the Junction Boulevard station, has that feel—and delicious Ecuadoran home cooking. If you stay a little later on certain nights, there is live music—hand-lettered posters promise A PRESENTACION EXCLUSIVA DEL SUPER SONIDO DE JONNY BAEZ Y SU COMBO SHOW!

The food is prepared by owner-chef Colombia Ubilla. For starters we tried some sweet fried green bananas and even sweeter yellow bananas, which pleased the children as well as the adults. Stewed chicken with rice, and goat prepared the same way, were hearty and flavorful, especially when doused with a vinegar-chili-and-coriander dressing that sits on every table. Marks reserved his panegyrics for the humitas, and correctly so. They were made with sweet cornmeal wrapped around white cheese and steamed inside green corn husks. Marks pronounced them "positively pre-Columbian," by which he meant they achieved flavorful moistness without benefit of the fats and oils that were lacking in the indigenous cuisines of Mesoamerica. There is a range of seviches to choose from, featuring combinations of shrimp, clams, octopus, and fish. All come with thinly sliced onions and chili peppers. The same combination tops a marvelous grilled dorado steak with a side of rice and plantains.

The mind-blower was the caldo de bola rellena: thick beef stock in which is immersed a tennis-ball-size dumpling of cornmeal, raisins, ground beef, fresh peas, and plantains. "This is the reason I come here," Marks observed beatifically. "They only serve it on Friday and Saturday, and you need to get here early before they run out."

For dessert, I recommend the marocho, a glass of warm sweetened milk with hominy, raisins, and cinnamon that satisfied like my grandma's rice pudding. Afterward you might, as we did, stroll down the street to the Cali Bakery. Point and choose. You won't be disappointed.

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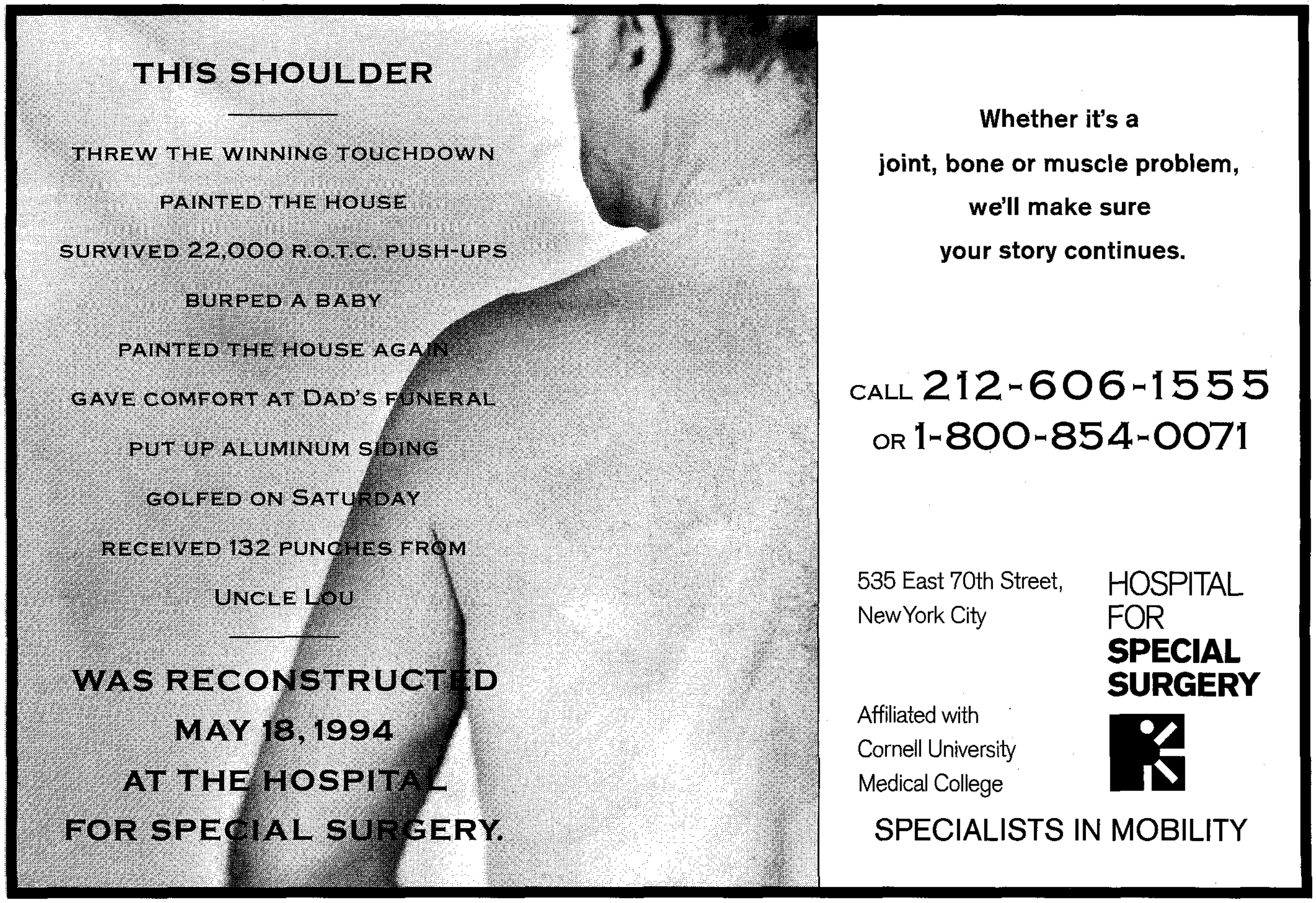
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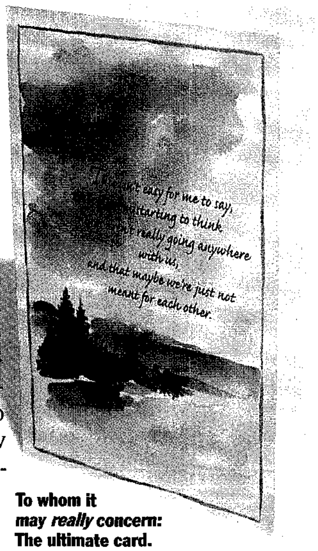

To whom it *may really* concern: The ultimate card.

This therapy-session approach to specific problems is at the heart of the cards' warped genius. Take this one: "We have a problem that's been building for a while now, and, although it's awkward to bring up, I feel we have to try and resolve it now. We both know what I'm talking about—the friction that occasionally develops between me and your family. . . ." Why do I suspect this will not solve our society's chronic in-law problem?

Other entries in the series, which was launched last year as part of a larger relationship-oriented card line, include the "We need more spontaneity" card, the "We need more common interests" card, and the "Let's try joint counseling" card (presumably a last resort when all the other cards have failed). The verbose text consistently captures the tortured mood of an uncomfortable conversation—so much so, in fact, that an extended line of these cards would probably make it possible to conduct an entire dysfunctional romance by Paper Rainbow proxy.

Of course, some relationships are beyond help, which brings me to my favorite card in the series. "This isn't easy for me to say," it begins (a brilliantly willful opening, since nobody is actually "saying" anything), "but I'm starting to think things aren't really going anywhere with us. . . . There are certain things we simply don't have that are necessary to make a relationship work, and that's why I think it's best to end things now, before either one of us gets really hurt." How thoughtful! And just in case the recipient is too distraught to fully appreciate the kind gesture, the back of the card features the relationship series's trademarked slogan, which neatly summarizes the rationale for using a greeting card in the first place: "Because I Care." Of course you do. *(Paramount Cards, Inc., 400 Pine Street, Pawtucket, Rhode Island 02860.)* ▬

SEND PRODUCTS, *gadgets, promotional literature, and suggestions to Paul Lukas, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. E-mail address: krazykat@pipeline.com.*

Photograph by Wayne Simpson.

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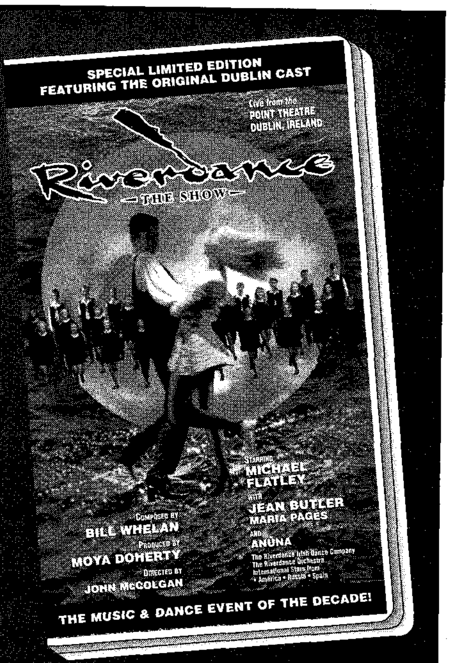
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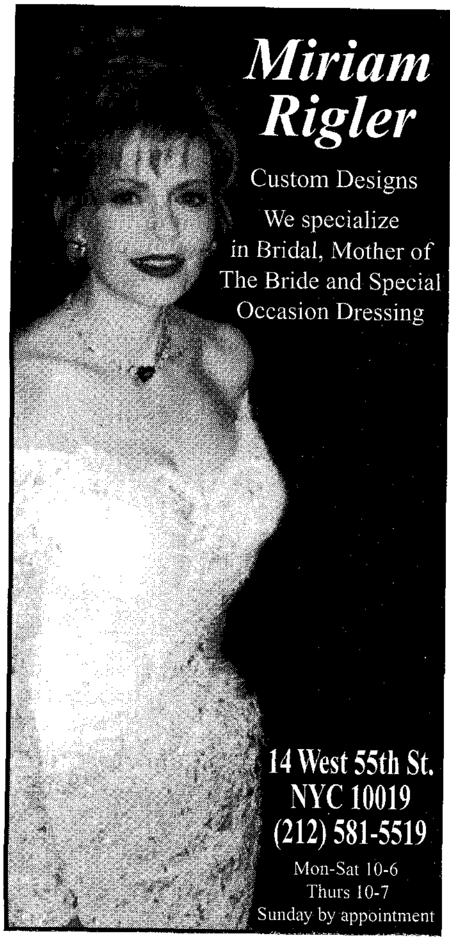

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THIS TO-THE-TRADE SHOWROOM FOR IMported lighting fixtures will be open to the public for two weeks to sell floor samples, one- and few-of-a-kind pieces, and discontinued contemporary and traditional sconces and hanging ceiling fixtures and chandeliers, manufacturer's suggested list $4,650, here $1,550; Russian Regency gold-plated crystal chandelier with six outside arms and one center light, mfr's. sugg. list $7,248, here $2,416; one-light reproduction Art Deco wall sconce with frosted-glass panel in polished-brass frame, mfr's. sugg. list $255, here $85; one-light chain-hung white opal-glass shade with polished brass or polished chrome, mfr's. sugg. list $300, here $100; blue-and-russet- swirl French-glass center bowl with three outside antiqued-brass arms holding matching glass shades, mfr's. sugg. list $1,200, here $300; polished-chrome 20- in.-wide wall sconce with double-tiered three-sided glass prism, mfr's. sugg. list $780,

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here $260. *Metropolitan Lighting Fixture Company, Inc., and Camer Glass Lighting Corporation, 315 E. 62nd St. (838-2425); no credit cards; checks accepted as deposits only, merchandise held until they clear; all sales final; delivery at additional cost; Mon.–Fri. 9 a.m.–5 p.m., Sat. 10 a.m.–5 p.m., Sun. 11 a.m.–4 p.m.; through 3/29.*

The Moppet Show

THE TORTOISE & THE HARE IS A CHILDREN'S barber shop, furnished brightly and cheerfully with a stock of videos for kids to watch during the wash and the cut, and even a Sega Saturn video game for older children to play with. Prices are very moderate, including hair cut with and without shampoo, here $22 and $20, respectively; French braid, here $15, together with a haircut, here $30; children's wash and blow-dry, here $20 (adult wash and blow-dry for hair to shoulder length, here $25); "Daddy" haircut, here $30, and "Mommy" haircut, here $75. The gift shop is reducing prices on selected merchandise by 20 percent: Jumbo Pounding Bench, was $16.50, now $13.20; Muppet Playhouse, was $29.99, now $23.99; Pocahontas Busy Box, was $21.99, now $17.59; Music Maker, was $47.99, now $38.39. Also, any child up to the age of 14 can have his or her bangs trimmed for free until the end of March (no other purchase required). *The Tortoise & the Hare, 1470 York Ave., at 78th St. (472-3399); M.C., V. accepted; all sales final; an appointment is necessary during the sale; Tues.–Sat. 10 a.m.–5:30 p.m.; through 3/31.*

Reading Is Sacramental

YOU'VE PROBABLY SEEN THIS BEAUTIFUL landmark building, noted that it's a private library founded in 1820, and walked on by. The General Society Library, one of the last three private-subscription libraries in New York City, is offering a trial membership. If you sign up before March 29, you can have a three-month membership for $10. The library has more than 140,000 volumes, including the newest books in mint condition, a wide selection of magazines of special interest, a large mystery collection, and newspapers. *The General Society of Mechanics and Tradesmen Library, 20 W. 44th St. (921-1767); Mon.–Thurs. 9 a.m.–7 p.m., Fri. till 5 p.m.; through 3/29.*

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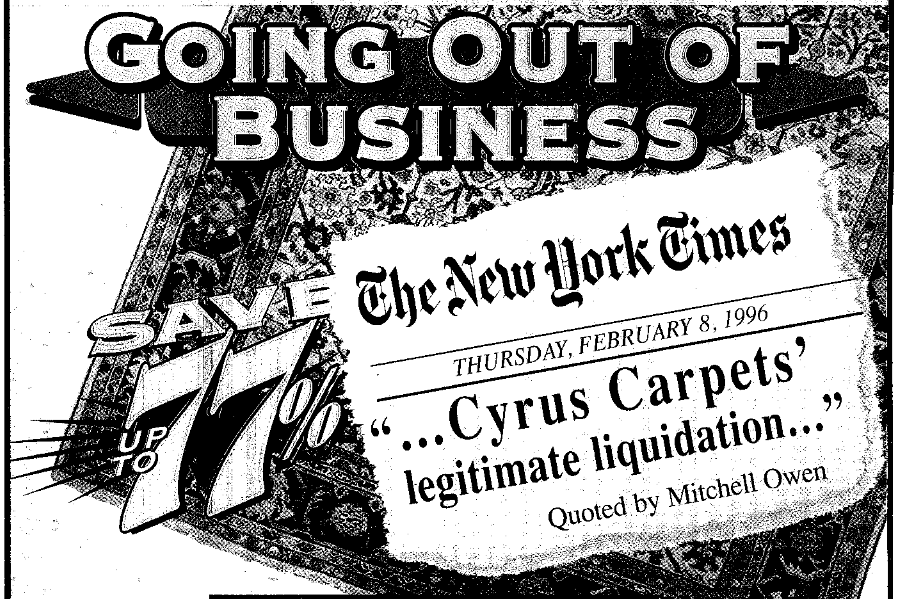
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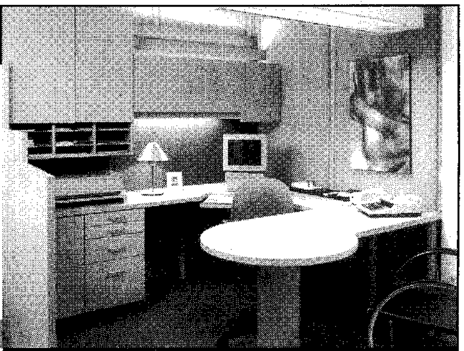

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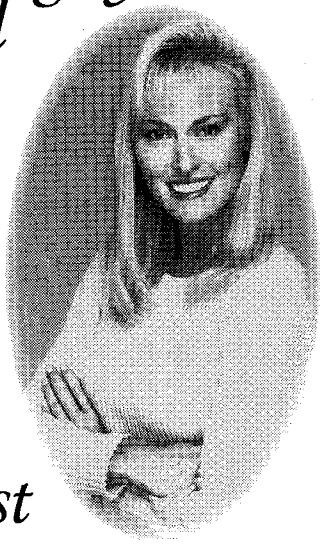

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THE CANCER CARE THRIFT SHOP HAS RECEIVED a donation of hundreds of brand-new spring separates for women. The classic styles, sizes 2–14, are made from natural fibers (cotton, silk, linen) and come in colorful prints and novelty weaves. Lined long paisley-print silk skirt, retail $137, here $20; red silk blouse with gold-ball print, retail $102, here $20; tropical-print silk shirt, retail $102, here $20; cotton sleeveless blouse with bright floral print on black, retail $97, here $20; linen-tweed straight skirt, retail $107, here $20. *The Cancer Care Thrift Shop, 1480 Third Ave., near 83rd St. (879-9868); A.E., M.C., V., checks accepted; all sales final; Mon., Tues., and Fri. 11 a.m.–6 p.m., Wed. and Thurs. till 7 p.m., Sat. 10 a.m.–4:30 p.m., Sun. 12:30–5 p.m.; from 3/21; while stock lasts.*

Eleven Potters Potting

TRIBECA POTTERS IS A COLLECTIVE OF eleven potters who hold annual sales on seconds: handmade pottery samples in discontinued styles and colors or with defects ranging from imperceptible glitches in painting or glaze up to cracks (the samples are, of course, still usable): Posey Bacopoulos has hand-painted majolica pieces, including a teapot, if perfect $150, here $40; vase, if perfect $38, here $15; mugs, here $5. Matt Yanchuk offers a striped vase (cracked), if perfect $80, here $10; cups, if perfect $20, here $5. Bari Moss has stoneware: a pitcher, if perfect $50, here $30; shaped bowl, if perfect $32, here $16. Judy Jackson's stoneware includes a lidded casserole, if perfect $34, here $15; large bowl (cracked), if perfect $40, here $10. Emily Pearlman has stoneware mugs: one with iris pattern, if perfect $18, here $5; iris-pattern teapot, if perfect $80, here $45. *TriBeCa Potters, 443 Greenwich St., near Vestry St. (431-7631); A.E., M.C., V., checks accepted; all sales final; 11 a.m.–6 p.m. seven days a week; 3/22–4/7.* ■

Cue

A Weekly Guide to Entertainment and the Arts in New York

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Nathan!

High-strung comic zany [illegible] ('The Birdcage') returns to his Broadway roots in 'A Funny Thing Happened on the Way to the Forum' (page 120)

movies

Girl 6 . . . New Directors/New Films

Opening
Double Indemnity

Sharon Stone—who is apparently adored in France—and Isabelle Adjani star in *Diabolique* (opening March 22), a remake of the 1954 Simone Signoret thriller about two women who think they've gotten away with murder.

New Films

Anne Frank Remembered—See David Denby, p. 92. (2 hrs. 2 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris, who is best known for her 1982 film *A Question of Silence*, about three women who kill a man who has accused them of shoplifting. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Angelika Film Center.*

Babe—A wonderful, well-done fable about a pig (Babe) who doesn't fit in with all the other animals on his farm. So he defies convention and dares to become a sheepdog. Based on Dick King-Smith's children's book *The Sheep-Pig*. Directed by Chris Noonan. (1 hr. 31 mins.; G) *Manhattan Twin.*

Beautiful Girls—Matt Dillon gives a lovely performance as Tommy, a former high-school star who spends his nights plowing snow; his old girlfried (Lauren Holly) won't stop pursuing him, and he doesn't have the strength to resist her—a sick situation that leaves his regular girlfriend (Mira Sorvino) dieting herself into anorexia. Tim Hutton plays a morose cocktail-hour piano player who left town, flopped, and has now returned; Michael Rapaport is a misogynist dope who dreams of supermodels. These young men are often pathetic, and the movie (written by Scott Rosenberg and directed by Ted Demme) looks at them with affectionate rue. Rosenberg and Demme nod toward feminism and accomplished women, but they also hold to the dreary idea that men are by nature rhapsodists and fantasists, whereas women represent the solid earth of family and work. The men try to fly, but the women pull them down. Some date movie! It's time, perhaps, to retire the sentimental genre of male-bonding movies. (Denby; 2/26/96) (1 hr. 52 mins.; R) *Angelika Film Center; Chelsea; Murray Hill Cinemas; Sutton.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

★**The Birdcage**—Director Mike Nichols and writer Elaine May have set this remake of *La Cage aux Folles* in Miami's South Beach. Above the Birdcage club live Armand (Robin Williams) and Albert (Nathan Lane), who have been together through so many versions and productions that they easily qualify as the world's most famous married couple. Armand's loving son is about to be married to the daughter of an ultraconservative couple (the bride's father, played by Gene Hackman, is a right-wing senator), and Armand and Albert have to put on a respectable show for the parents. Williams gives one of his most restrained and beautiful performances; he's the soul of the movie, a hardworking husband in love with a funny hysteric whom he will take care of till his dying day. Armand and Albert put on a memorable and hilarious dinner party for the senator and his wife, and the loveliest thing about this scene is that caricature turns to benevolent farce. When the senator finds himself charmed by a man dressed as a woman and even becomes jealous of the woman's "husband," he is softened and transfigured by absurdity. Opposites suddenly recognize each other as soulmates, and from this recognition flows reconciliation. (Denby; 3/11/96) (1 hr. 57 mins.; R) *Village Theatre VII; 34th Street East; Chelsea; Baronet/Coronet; Carnegie Hall Cinema; Criterion Center; Orpheum; Lincoln Square; Metro Cinema.*

★**Broken Arrow**—If you've never experienced a Hong Kong action movie, you might as well see this John Woo film. Woo has moved to Hollywood, so *Broken Arrow* takes place in the Arizona desert and features stars like John Travolta and Christian Slater. There's sort of a plot (about a nihilistic Air Force pilot and a couple of stolen nukes), but none of that means much. What matters here is movement: not only is everyone and everything moving, but everything moves in relation to other things (car, trains, helicopters) that are moving. People jump, tumble, leap, fall, drop from planes, bridges, and moving trains. The movie is a pardise of kinetic bravura—sheer air ballet—and the gross realities of pain, blood and dust never intrude for a second. *Broken Arrow* is too silly and too empty to be considered a great movie, but it's certainly a great show—a triumph of trampoline-sprung fancy. (Denby; 2/26/96) (1 hr. 50 mins.; R) *Chelsea; Murray Hill Cinemas; Criterion Center; Movieplex 42; 86th Street; First & 62nd St. Cinema; Lincoln Square.*

The Celluloid Closet—An engaging documentary about Hollywood's treatment and depiction of gays and lesbians in film. Based on Vito Russo's acclaimed book. (1 hr. 41 mins.; R) *Village Theatre VII; Lincoln Plaza Cinemas.*

Chungking Express—See David Denby, p. 92. (1 hr. 40 mins.; R) *Angelika Film Center.*

★**City Hall**—We are taken through a crisis in the popular mayorship of John Pappas (Al Pacino), a shrewd politician who is half Mario Cuomo, half Fiorello La Guardia. On a rainy day, under the El in Brooklyn, a small black boy is accidentally killed in a shoot-out between a cop and a minor mafioso. Pappas's deputy mayor, Kevin Calhoun (John Cusack), a young Louisianan with strong political instincts, runs through the city bureaus and agencies trying to figure out what went wrong. That mafioso, it turns out, shouldn't have been on the street. A normally tough-minded judge (Martin Landau) had let him out on probation; the thug was a nephew of a Mafia kingpin

"Cue" cover photograph by Penny Gentieu.

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who hangs out with city pols, and the judge in question is a longtime friend and ally of the mayor's. The emotional heart of the movie is the relationship between the mayor and his young deputy; Pappas directs Kevin, advises him, but also performs for him, for he sees his younger self in Kevin. This is a wonderful role for John Cusack; he has authority now, and his Kevin, political to the fingertips, has real drive and intelligence, so his opinion is worth having. And his disillusion is worth grieving over. (Denby; 2/19/96) (1 hr. 50 mins.; R) *Murray Hill Cinemas; Ziegfeld; Beekman; Orpheum; 84th Street Six; Plaza Twin.*

The City of Lost Children—A fantasy about a mad scientist named Krank who, aging prematurely because he cannot dream, kidnaps children and taps into their dreams.Directed by Jean-Pierre Jeunet and Marc Caro. In French with English subtitles. (1 hr. 52 mins.; R) *Angelika Film Center.*

Dead Man Walking—A few minutes of Sean Penn's performance and you know he's got the role of Louisiana death-row inmate Matthew Poncelet down right. He defines "shifty"; he's mean, cut-off, mocking. His Poncelet tries to bully and seduce a nun, Sister Helen Préjean (Susan Sarandon) who takes an interest in his case; when she proves to be tougher than he thought, he slowly opens up to her. Based on a book by the actual Helen Préjean, this is the story of Matthew Poncelet's redemption and death. Poncelet has been convicted of murdering two teenagers, and as Sister Helen defends him, she takes abuse from the parents of the dead kids. Robbins observes the parents' rage neutrally, without turning them into vengeful hysterics. But at the end, as nun and murderer reach out to each other in the death chamber, the filmmakers blow the case they are plainly making against capital punishment. The implication is that Poncelet shouldn't be executed because he has accepted God and may become a good man. But if you are truly against capital punishment, you're against executing the redeemed and unredeemed alike. (Denby; 1/8/96) (2 hrs. 5 mins.; R) *Village Theatre VII; First & 62nd St. Cinema; Lincoln Square.*

Diabolique—An abusive headmaster (Chazz Palminteri) is marked for death by his wronged wife (Isabelle Adjani) and his mistress (Sharon Stone). With Kathy Bates. Directed by Jeremiah Chechik. (1 hr. 46 mins.; R). *Area theaters.*

Down Periscope—A comedy about a hapless Naval crew aboard a dilapidated submarine. With Kelsey Grammer. Directed by David Ward. (1 hr. 40 mins.; PG-13) *Regency.*

Ed—Jack Cooper (Matt LeBlanc) is a down-on-his luck minor-league pitcher whose fortunes change when he hits it off with the new third baseman—a chimpanzee. Directed by Bill Couturie. (1 hr. 34 mins.; PG). *23rd Street West; 34th Street Showplace; National Twin; 86th Street; Firts & 62nd Street; 62nd & Broadway; Waverly.*

Executive Decision—Six military operatives board a hijacked plane in midair and attempt to defuse a bomb loaded with nerve gas. With Kurt Russell and Steven Seagal. Directed by Stuart Baird. (2 hrs. 15 mins.; R) *Village East; 19th Street East; 34th Street Showplace; Criterion Center; Movieplex 42; Gemini Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza.*

★**Fargo**—In the dead of winter, a car drives toward us through white fields and white air, a whiteness so enveloping that we cannot tell where ground and air meet. The brilliant opening shot of *Fargo*—a devastating new comedy-thriller from Joel and Ethan Coen—suggests something unspeakably sinister, a void without gradation or limits. The film is about Jerry Lundegaard, a Minneapolis auto salesman who hires two thugs to kidnap his wife. Why? So he can cop part of the ransom money his rich father-in-law will pony up to get his daughter back, of course. He arrives in a roadhouse north of Minneapolis and meets two thugs, one of them a jumpy little creep (Steve Buscemi) and the other a barely conscious stone killer of indeterminate Scandinavian origin. The cadaverous Buscemi has the ultimate Buscemi role—a criminal convinced that he's the only rational person in the world. Buscemi's punk is highly puzzled by Jerry's scheme to have his wife kidnapped and then collect part of the ransom himself. Why doesn't Jerry just *ask* his father-in-law for the money? Buscemi's demand that crime make sense becomes a running joke in this peculiar north-country world, in which the conversational engine turns over and over but never really catches fire. As the Coens see it, people in northern Minnesota are so devoted to surface pleasantness that they don't notice the dark abyss opening at their feet—but just when the satire is approaching burlesque, Frances McDormand turns up as police chief Marge Gunderson, and we see that blandness may have a hidden meaning. *Fargo* is not completely an exercise in attitude; it's a fable of good and evil, in which the pregnant Marge gets to restore order, one syllable at a time. (Denby; 3/18/96) (1 hr. 38 mins.; R) *Art Greenwich Twin; 19th Street East; New York Twin; Lincoln Square.*

Opening Ring My Bell

'Girl 6' (opening March 22), Spike Lee's rather massively hyped comedy about women in the phone-sex industry, stars unknown Theresa Randle (right) in the title role, Jenifer Lewis (center) as her boss, and Lee himself (left) as Girl 6's neighbor.

Photogrph by David Lee/Fox Searchlight.

Flower of My Secret—In Pedro Almodóvar's latest comedy, Marisa Paredes plays a romance novelist who finds it impossible to write when her marriage falls apart. In Spanish with English subtitles. (1 hr. 40 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Flirting With Disaster—A comedy about a young man (Ben Stiller) searching for his biological parents. Directed by David O. Russell. (1hr. 27 mins; R) *Area theaters.*

French Twist—A suburban housewife (Victoria Abril), turned off by her husband's relentless philandering, is suddenly turned on by a woman, with whom she begins an affair. The plot takes a series of twists and turns, exhausting nearly all options for a possible ending. Written and directed by the star, Josiane Balasko. (2 hrs.; R) *Quad Cinema.*

Frisk—A young man obsessed with violent sex is tracked down by his ex-lover and brother. Directed by Todd Verow. (1 hr. 23 mins.; NR). *Quad Cinema.*

From the Journals of Jean Seberg—In this fictionalized autobiography, Mary Beth Hurt portrays the late actress as she reviews her life and her work. Directed by Mark Rappaport. (1 hr. 37 mins.; NR) *Cinema Village 12th St.; Angelika 57.*

Girl 6—A comedy about a would-be actress (Theresa Randle) who takes a job as a phone sex–operator. Written and directed by Spike Lee. (1 hr. 49 mins.; R) *Area theaters.*

★**Heat**—Director Michael Mann has mounted the production on a grand scale. There are not one but two obsessional figures—Neil McCauley (Robert De Niro), the head of a frighteningly determined group of thieves, and Vincent Hanna (Al Pacino), a haggard but still potent and resourceful LAPD detective. The mental duel between the hunter and quarry, redoubled by the implicit rivalry between Pacino and De Niro, holds the film together. (Denby; 12/18/95) (2 hrs. 41 mins.; R) *Criterion Center.*

Heavy Metal—The re-release of Ivan Reitman's animated cult film, which weds six science fiction stories to an arena-rock soundtrack. With the voices of Eugene Levy, Harold Ramis, and the late John Candy. (NR) *Criterion Center.*

Hellraiser 4: Bloodline—The latest in horror from Clive Barker. Directed by Alan Smithee. (1 hr. 30 mins.; R) *Waverly; 19th Street East; 59th Street East; Astor Plaza; Movieplex 42; Orpheum; 84th Street Six; New Coliseum; Nova.*

Homeward Bound II—Sort of a *Home Alone* with animals. Two dogs and a cat get separated from their owners at an airport and find themselves lost in San Francisco. Directed by David R. Ellis. (1 hr. 29 mins.; G) *Village East; 23rd Street West Triplex; Embassy 2–4; Sutton; 86th Street East; Lincoln Square; New Coliseum; Olympia Cinemas; Plaza .*

If Lucy Fell—See David Denby, p. 92. (1 hr. 33 mins.; R) *Village Theatre VII; Chelsea; Gemini Twin; Lincoln Square.*

Institute Benjamenta—Directed by the cultishly revered Brothers Quay, *Institute Benjamenta* is quite beautiful but is practically devoid of narrative. If your inclinations run toward the existential, go; otherwise, avoid. (1 hr. 45 mins.; NR) *Film Forum.*

It's My Party—Eric Roberts portrays a young man who, shortly before succumbing to AIDS, hosts a two-day party for his family, friends, and an unexpected guest. With Gregory Harrison. Written and directed by Randal Kleiser. (1 hr. 49 mins.; R). *Area theaters.*

Jack & Sarah—Richard E. Grant plays a single father who falls in love with the young American (Samantha Mathis) he's hired to care for his baby daughter. Written and directed by Tim Sullivan. (1 hr. 50 mins.; R). *Area theaters.*

Knocks at My Door—Two nuns in a small Latin American town endanger themselves when they harbor a political dissident. Directed by Alejandro Saderman. (1 hr. 45 mins.; NR) *Angelika 57.*

La Haine—A multicultural trio of alienated young men—a Jew, an Arab, and a black—spend a very long day lounging around, brawling, pulling off minor drug deals, and attempting to see a friend brutalized by police after a riot. The young director, Mathieu Kassovitz, is very talented: He shoots in black-and-white, often with a handheld camera, and the movie captures the moody recklessness, the volatile, offhand brutality and loyalty of the 'hood, French-style. Kassovitz, however, takes cool to the point of meaninglessness. We never find out why there's been a riot in the projects, why the young men have no work, no hopes, no interests—or even how three men from such different backgrounds can get along so well. The movie is powerful but irritatingly vague. (Denby; 2/12/96) (1 hr. 34 mins.; NR) *Village Theatre VII.*

Land and Freedom—In thirties Barcelona, a young man (Ian Hart) finds himself torn between the Communist Party and the woman he has fallen in love with. Directed by Ken Loach. (1 hr. 45 mins.; NR) *Lincoln Plaza Cinemas.*

Last Summer in the Hamptons—Three generations of an acting dynasty convene at their annual summer retreat for the last time. Starring the late Viveca Lindfors. Directed by Henry Jaglom. (1 hr. 45 mins.; R) *Angelika 57.*

★**Leaving Las Vegas**—Ben Sanderson (Nicolas Cage) is drinking himself to death—purposefully, and without regret.Having dispensed with the usual suspense of such movies (when will the hero hit bottom and pull himself out of it?), director Mike Figgis is free to open his film to mystery and art. After making a bonfire of his belongings, Ben heads for Las Vegas, where he meets the one girl for him, a good-looking hooker named Sera (Elisabeth Shue). We don't need explanations as to why she falls in love with Ben; we can see that she's touched by him. Figgis accepts them with something like awe: The doomed nature of their love transfigures it. *Leaving Las Vegas* is absent of lamentation and refuses to grieve over a wasted life. It's the most accomplished American movie of the year. (Denby; 11/13/95) (1 hr. 52 mins.; R) *Village East; Chelsea; Criterion Center; First & 62nd St. Cinema; Lincoln Square.*

Little Indian, Big City—A successful French businessman travels to South America to seek a divorce from his estranged wife and discovers that he has a son. Starring Thierry Lhermitte, Miou Miou, and Ludwig Briand. Written and directed by Herve Palud. (1 hr. 30 mins.; PG) *Embassy 2–4.*

Man of the Year—A "mock" documentary by former *Playgirl* Man of the Year Dirk Shafer about his reign in the closet. A somewhat amateurish film that never manages to convince the audience that Shafer's sexuality was ever a matter of contention. (1 hr. 25 mins.; NR) *Village East; Cinema I, II, Third Ave..*

Mr. Holland's Opus—Richard Dreyfuss stars as a musician who somewhat unwillingly becomes a teacher—and therein finds his greatest satisfaction. With Glenne Headley and Olympia Dukakis. Directed by Stephen Herek. (2 hrs. 25 mins.; PG) *Cinema I, II, Third Ave.; Lincoln Square.*

Muppet Treasure Island—A live-action send-up of the Robert Louis Stevenson book. With Kermit the Frog, Miss Piggy, Gonzo, and Fozzy Bear.

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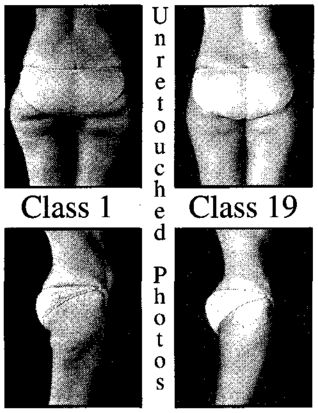

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Directed by Brian Henson. (1 hr. 39 mins.; G). *Area theaters.*

Nico-Icon—A fascinating documentary about the late, enigmatic Warhol superstar. Directed by Suzanne Offeringer. (1 hr. 15 mins.; NR) *Film Forum.*

Nueba Yol—The tragi-comic story of an aspiring immigrant from the Dominican Republic who will do anything to remain in New York. Directed by Angel Muniz. (1 hr. 44 mins.; NR) *Embassy 2–4; New Coliseum.*

★**Persuasion**—A generally intelligent and moving BBC adaptation of Jane Austen's last completed novel. (Denby; 10/23/95) (1 hr. 43 mins.; PG) *Worldwide Cinemas.*

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Village East; Chelsea; Murray Hill Cinemas; Eastside Playhouse; UA East; Plaza Twin.*

Race the Sun—A bunch of poor Hawaiian kids—inspired by their spunky teacher—decide to build a solar-powered car and ride it through Australia. With Halle Berry and Jim Belushi. Directed by Charles T. Kanganis. (1 hr. 45 mins.; PG). *Area theaters.*

★**Richard III**—Director Richard Loncraine and actor Ian McKellan have cut and rearranged the text of Shakespeare's melodramatic potboiler, and moved the power struggle between the houses of Lancaster and York from the fifteenth century to the England of the mid-1930s. Ian McKellan is the most supremely conscious of Richards, an adventurer playing the cards that have been dealt him without illusions. Director Loncraine works in a rapid-tableau style; that is, he uses realistic settings in a theatrical manner, pushing beyond realism, but not too far. This *Richard III* is not serious or essential, but it's thoroughly alive. (Denby; 1/15/96) (1 hr. 45 mins.; R) *Manhattan Twin.*

Rumble in the Bronx—A crossover vehicle for Hong Kong action star Jackie Chan that fails to do him justice. Chan is a martial-arts master who deftly blends breathtaking action, screwball setups and physical comedy into the smoothest of mixtures, but here, nothing seems to work. Perhaps the film loses something in the dubbing (most Chan films shown here are subtitled). Much of the problem, however, lies in the setting and what passes for a storyline: Keung (Chan) comes to the Bronx to visit his uncle and has to fight a lot of New York punks, who themselves look and act like a tourist's idea of New York—style thugs. And Chan doesn't get to display his martial-arts chops to the best effect, because here he's fighting guys who can only throw crude punches. It's a big, garish cartoon; though we never feel like Chan's above it, he deserves better. (1 hr. 27 mins.; R) *Village Theatre VII; 34th Street Showplace; Criterion Center; Movieplex 42; Orpheum; 84th Street Six; Nova.*

★**Sense and Sensibility**—Emma Thompson adapted Jane Austen's novel herself, and has brought the material as close to conventional romantic comedy as possible without betraying the anxieties lying behind the story: In the England of the 1800s, women without a dowry enjoy very few options. Two wealthy young men make advances to the Dashwood sisters (Thompson plays the elder, Elinor, and Kate Winslet is Marianne), and then turn away, causing the women extreme anguish. Taiwanese director Ang Lee stages the walks, dinners, teas, and balls very directly, without pomp; the emotional and erotic goings-on become intimately connected to the flowing lawns and great rooms. And Thompson and Lee get the relationship between the two sisters right, the play of strength and weakness, candor and concealment—sense and sensibility merging in each sister, until both Marianne and Elinor become complete human beings. (Denby; 12/18/95) (2 hrs. 15 mins.; PG) *Village East; First & 62nd St. Cinema; Lincoln Square.*

The Starmaker—A would-be talent scout scours remote Sicialian villages with a camera and the promise that those he films will become famous. Directed by Giuseppe Tornatore (*Cinema Paradiso*). (1 hr. 53 mins.; R) *Paris Theater.*

Two Much—A farce about a man (Antonio Banderas) who is simultaneously courting two sisters (Melanie Griffith and Daryl Hannah). (1 hr. 58 mins.; PG-13) *Village East; 19th Street East; Crown Gotham; Embassy 1; 86th Street East; 84th Street Six.*

Up Close & Personal—Michelle Pfeiffer plays a tense, ambitious Reno weathergirl who fakes a demo tape and gets an interview at a bustling Miami TV station, where she falls under the tutelage of Robert Redford's newsroom pro, a man of great integrity who is mysteriously on his way down. Redford bullies his protégée, but he always helps her; despite many missteps, she flourishes as he sinks. *Up Close & Personal* is big, dull, and familiar; the story is another go-round for *A Star is Born,* one of whose earlier versions was written by the same screenwriting team (Joan Didion and John Gregory Dunne). Directed by Jon Avnet. (Denby; 3/4/96) (2 hrs. 4 mins.; PG-13). *Cinema I, II, Third Ave., Chelsea, Lincoln Square, Orpheum.*

. . . **When We Were Colored**—Based on the book by Clifton Taulbert, which chronicled his coming-of-age in forties Mississippi. Starring Richard Roundtree. Directed by Tim Reid. (1 hr. 51 mins.; PG) *First & 62nd St. Cinema; Olympia Cinemas.*

The White Balloon—Seven-year-old Razieh has a singular goal: to buy a goldfish. She has only a few hours before the city shuts down for New Year's Day, she has lost the money her mother has given her, and none of the street vendors seem to grasp the enormity of her problem. Shot in real time. Winner of the Camera d'Or at the Cannes Film festival. Directed by Jafar Panahi. (1 hr. 25 mins.; R) *Quad Cinema.*

★**The Young Poisoner's Handbook**—Writer-director Ben Ross linked up with another writer, Jeff Rawle, who shared his interest in an actual murderer—Graham Young, the chem-lab wizard who killed a number of people and became a Brit tabloid celebrity of the sixties and seveties. Graham is 14 when we first see him, a nerdish boy from the London suburbs with pale skin and wide-open eyes. Hugh O'Conor, who was the young Christy Brown in *My Left Foot,* plays Graham with the polite manners of a dry-goods clerk. Methodically, Graham begins to eliminate the members of his ghastly family, a group of nasty vulgarians completely unconcious of themselves or of the blankly vicious boy who lives among them. Against every scruple, we root for Graham; he's a monster, but he's also weirdly appealing. When he gets caught, and sent to the state funny farm, the comedy deepens, and at the end, Graham thaws a little and tries to experience the pain he has caused others. Despite the shift in meaning, *The Young Poisoner's Handbook* maintains its unearthly poise. This is a remarkable first feature; if the experience doesn't hurt too much, you may find yourself laughing all the way through it. (Denby; 3/4/96) (1 hr. 39 mins.; NR) *Angelika Film Center; Cinema 3.*

Trend
Primal Fear

We all love the pig. He single-handedly upped the standard for a sagging genre. But while anthropomorphization of critters is hardly a new trend (remember Clint Eastwood and his kooky orangutan sidekick in 1978's *Every Which Way But Loose?*), in the wake of *Babe,* it seems particularly inescapable and formulaic.

Animal-centric Movie	Bonding and/or High Jinks
Dunston Checks In	*Jason Alexander tries to corral an incorrigible hotel guest who is also a chimp.*
Ed	*Minor-leaguer Matt LeBlanc forms a special bond with his third-baseman, who is also a chimp.*
Homeward Bound II	*Two dogs and a cat have some wacky adventures when they get lost in San Francisco.*
All Dogs Go to Heaven 2 *(opening March 29)*	*A dead dog named Charlie (with the voice of Charlie Sheen) teams up with a fetching Irish setter (Sheena Easton) to retrieve an angel's horn.*
Oliver & Company *(opening March 29)*	*An orphaned kitten is taken in by a street-smart dog (Billy Joel) and his owner (Dom DeLuise).*
Flipper *(opening May 15)*	*A lonely 14-year-old boy bonds with an orphaned dolphin.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Antonia's Line; Beautiful Girls; Chungking Express; Flower of My Secret; The City of Lost Children; The Young Poisoner's Handbook.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Fargo.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *From the Journals of Jean Seberg.*

Film Forum—209 W. Houston St. (727-8110) *Institute Benjamenta; Nico-Icon; Taxi Driver.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Anne Frank Remembered; French Twist; Mighty Aphrodite; The White Balloon; Who Killed Teddy Bear?* Opening 3/22: *Frisk.*

Village East—189 Second Ave., at 12th St. (529-6799) *Up Close and Personal; Executive Decision; Homeward Bound II; Leaving Las Vegas; Man of the Year; The Postman; Sense and Sensibility; Two Much.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Dead Man Walking; If Lucy Fell; La Haine; Rumble in the Bronx; The Birdcage; The Celluloid Closet.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Ed; Hellraiser 4: Bloodline.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Executive Decision; Fargo; Hellraiser 4: Bloodline; Two Much.*

Photograph by Jim Townley/Universal City Studios.

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Ed; Homeward Bound II; Twelve Monkeys.*

34th Street East—241 E. 34th St. (505-CINE#586) *The Birdcage.*

34th Street Showplace—238 E. 34th St. (532-5544) *Ed; Executive Decision; Rumble in the Bronx.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Up Close and Personal; Beautiful Girls; Broken Arrow; If Lucy Fell; Leaving Las Vegas; The Postman; The Birdcage.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Beautiful Girls; Broken Arrow; City Hall; The Postman.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Hellraiser 4: Bloodline.*

Angelika 57—225 W. 57th St. (586-1900) *From the Journals of Jean Seberg; Knocks at My Door; Last Summer in the Hamptons.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Hellraiser 4: Bloodline.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Birdcage.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *The Birdcage.*

Cinema 3—2 W. 59th St. (505-CINE#596) *The Young Poisoner's Handbook.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Up Close and Personal; Man of the Year; Mr. Holland's Opus.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Broken Arrow; Executive Decision; Heat; Heavy Metal; Leaving Las Vegas; Rumble in the Bronx; The Birdcage.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Two Much.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Postman.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Two Much.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Homeward Bound II; Nixon; Nueba Yol.* Opening 3/22: *Little Indian, Big City.*

Guild 50th Street—33 W. 50th St. (757-2406) *Up Close and Personal.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Babe; Richard III.*

Movieplex 42—244 W. 42nd St. (997-7522) *Broken Arrow; Executive Decision; From Dusk Till Dawn; Hellraiser 4: Bloodline; Rumble in the Bronx; Unforgettable.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Casino; Ed.*

Paris Theater—4 W. 58th St. (980-5656) *The Starmaker.*

Sutton—205 E. 57th St. (759-1411) *Beautiful Girls; Homeward Bound II.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Apollo 13; Get Shorty; Persuasion; Sabrina; Seven; The American President; Waiting to Exhale.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *City Hall.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Mighty Aphrodite.*

86th Street—125 E. 86th St. (505-CINE#604) *Ed; Broken Arrow.*

86th Street East—210 E. 86th St. (249-1144) *Homeward Bound II; Two Much.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *City Hall.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *. . . When We Were Colored; Broken Arrow; Dead Man Walking; Ed; Leaving Las Vegas; Sense and Sensibility.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *If Lucy Fell; Executive Decision.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Fargo.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Up Close and Personal; City Hall; Executive Decision; Hellraiser 4: Bloodline; Rumble in the Bronx; The Birdcage.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Braveheart.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Postman.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Ed.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *City Hall; Executive Decision; Hellraiser 4: Bloodline; Rumble in the Bronx; Two Much.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; Anne Frank Remembered; Flower of My Secret; Land and Freedom; Mighty Aphrodite; The Celluloid Closet.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Up Close and Personal; Across the Sea of Time; Broken Arrow; Dead Man Walking; Fargo; Homeward Bound II; If Lucy Fell; Into the Deep; Leaving Las Vegas; Mr. Holland's Opus; Sense and Sensibility; The Birdcage; Wings of Courage.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Birdcage.*

New Coliseum—701 W. 181st St. (740-1545) *Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Nueba Yol.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Executive Decision; Hellraiser 4: Bloodline; Rumble in the Bronx.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *. . . When We Were Colored; Homeward Bound II.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Down Periscope.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Up Close and Personal; . . . When We Were Colored; Broken Arrow; City Hall; Dead Man Walking; Down Periscope; Ed ; Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Muppet Treasure Island; Rumble in the Bronx; The Birdcage.*

Concourse Plaza—214 E. 161th St. (588-8800) *Broken Arrow; Ed; Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Muppet Treasure Island; Nueba Yol; Rumble in the Bronx; The Birdcage.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Ed; Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Up Close and Personal; The Birdcage.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Up Close and Personal; Babe; Broken Arrow; City Hall; Down Periscope; Ed; Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; If Lucy Fell; Muppet Treasure Island; Nueba Yol; Rumble in the Bronx; The Birdcage.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Up Close and Personal; Dead Man Walking; Down Periscope; Ed; Homeward Bound II; If Lucy Fell; The Birdcage.*

Brooklyn Heights—70 Henry St. (596-7070) *The Birdcage; Executive Decision.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Executive Decision; Homeward Bound II; The Birdcage.*

Cobble Hill—265 Court St. (596-9113) *Up Close and Personal; Angels & Insects; City Hall; Ed; The Young Poisoner's Handbook.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Executive Decision; Hellraiser 4: Bloodline; Rumble in the Bronx; Two Much.*

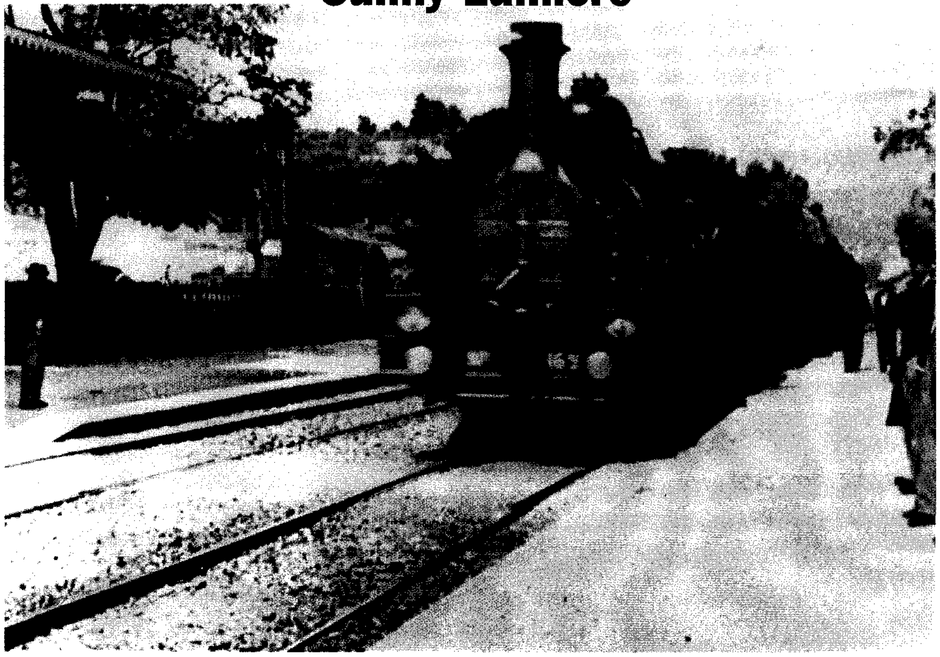
Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Rumble in the Bronx.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Executive Decision; Rumble in the Bronx; The Birdcage.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Executive Decision; Hellraiser 4:*

One-Shot

Sunny Lumière



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Bloodline; If Lucy Fell; Muppet Treasure Island; Rumble in the Bronx.

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *Up Close and Personal; Broken Arrow; Ed; Homeward Bound II; If Lucy Fell; The Birdcage.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Executive Decision; Homeward Bound II; The Postman; The Birdcage.*

Metropolitan—392 Fulton St. (858-8580) *Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Rumble in the Bronx.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *The Postman; City Hall.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Rumble in the Bronx; The Birdcage.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Up Close and Personal; Broken Arrow; City Hall; Down Periscope; Happy Gilmore; If Lucy Fell; Mr. Holland's Opus; Rumble in the Bronx; The Birdcage.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Broken Arrow; Down Periscope; Ed; Executive Decision; Rumble in the Bronx; The Birdcage.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Up Close and Personal; Dead Man Walking; Executive Decision; Leaving Las Vegas; Mr. Holland's Opus; Muppet Treasure Island; The Birdcage.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Rumble in the Bronx.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *City Hall; Homeward Bound II; Muppet Treasure Island.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Broken Arrow; Dead Man Walking; The Postman; Two Much.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Executive Decision; Hellraiser 4: Bloodline; Rumble in the Bronx.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Up Close and Personal; Before and After; Black Sheep; Broken Arrow; Down Periscope; Happy Gilmore; Mary Reilly; Muppet Treasure Island.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *City Hall; Hellraiser 4: Bloodline; Homeward Bound II; Rumble in the Bronx.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *If Lucy Fell; Leaving Las Vegas; The Birdcage.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Up Close and Personal; Broken Arrow; City Hall; Ed; If Lucy Fell; The Birdcage; Two Much.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Executive Decision; Hellraiser 4: Bloodline; The Birdcage.*

Main Street—72–66 Main St., Flushing (268-3636) *Babe; Down Periscope; Ed; Executive Decision.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Down Periscope; Ed ; Executive Decision.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Up Close and Personal; Broken Arrow; City Hall; Down Periscope; Ed; Executive Decision; Happy Gilmore; The Birdcage.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Antonia's Line; City Hall; Dead Man Walking.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Executive Decision; Homeward Bound II.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Executive Decision; Hellraiser 4: Bloodline; Homeward Bound II; Rumble in the Bronx.*

Surfside—104th St., Rockaway (945-4632) *Executive Decision; The Birdcage.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Babe; Broken Arrow; City Hall; Ed; If Lucy Fell; The Postman.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Up Close and Personal.*

FUCK
dog Face
Wiener Sucks
Big Time
I wish I were beautiful

Happening
The Next New Wave

***Welcome to the Dollhouse*—Todd Solondz's heartbreakingly raw and funny take on the life of tormented seventh-grader Dawn Wiener (Heather Matarazzo, above)—won the Grand Jury Prize at Sundance and looks to be the breakout film of this year's New Directors/New Films series (at the Museum of Modern Art, March 22–April 7). Others generating buzz: *Big Night*, about two struggling restaurateurs, and *I Shot Andy Warhol*. (See "Museums, Societies, Etc.," for info.)**

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Up Close and Personal; Babe; City Hall; Ed; Executive Decision; Homeward Bound II; The Birdcage.* Opening 3/22: *Diabolique.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Up Close and Personal; Down Periscope; Ed; Executive Decision; The Birdcage.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Up Close and Personal; Broken Arrow; City Hall; Down Periscope; Ed; Executive Decision; Happy Gilmore; Hellraiser 4: Bloodline; Homeward Bound II; If Lucy Fell; Muppet Treasure Island; Rumble in the Bronx; The Birdcage; Two Much.*

Museums, Societies, Etc.

American Museum of Natural History—Two IMAX films: *Destiny in Space* and *Titanica.* Central Park West at 79th St. (769-5650); $10 singly; $13 double feature Fri. and Sat nights.

American Museum of the Moving Image—"The Essential Brando." 3/23: *On the Waterfront* (1954) and *Guys and Dolls* (1955). 3/24: *The Fugitive Kind* (1960) and *Sayonara* (1957). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Brooklyn Museum—"Self-Discoveries: A Festival of Latin American Cinema." 3/22 and 3/23: *I, the Worst of All* (1990). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 330); $6.

Columbia University—3/24: Three films by Kobo Abe: *Woman in the Dunes, Face of Another,* and *Pitfall.* Miller Theatre, Columbia University, Broadway and 116th St. (854-9579); $8; students, $5.

A Different Light—3/24: *If It's Teusday, This Must Be Belgium* (1969). 151 W. 19th St. (989-4850); free.

Donell Media Center—3/19: *Punking Out* (1979) and *The Way It Is, or Eurydice in the Avenues* (1985). 3/21 and 3/22: "A Celebration of Sidney Peterson—Artist and Nonagerian." 20 W. 53rd St. (621-0619); free.

Film Forum—"Jean Seberg." 3/19: *Let No Man Write My Epitaph* (1960) and *Pendulum* (1969). 3/20 and 3/21: *Saint Joan* (1957) and *The Mouse That Roared* (1959). 3/22-3/24: *Bonjour Tristesse* (1958). 3/25: *Paint Your Wagon* (1969), a musical in which Jean sings with co-star Clint Eastwood! 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"Rendez-Vous with French Cinema Today." 3/19: *L'Univers de Jacques Demy* (1995). 3/20 and 3/21: *Au Petit Marguery* (1995) and *N'Oublie Pas Que Tu Vas Mourir* (1995). 3/21: *Haut Bas Fragile* (1994). 3/22 and 3/23: *L'Appat* (1994). 3/22 and 3/24: *Pas Tres Catholique* (1993). 3/23: *L'Annee Julietee* (1995). 3/24: *Muriel Fait Le Desespoir De Ses Parents* (1995). 3/24 and 3/25: "The First Picture Show," a series of films by Louis Lumière. "Independents Night!" 3/21: Herb Beigel's *Camp Stories.* "Movies for Kids." 3/23 and 3/24: *The Gumball Rally* (1976). 65 W. 65th St., plaza level (875-5600); $7.50.

French Institute—3/19: "Morocco: A Celebration." *A Door to the Sky* (1989) and *Morocco: The Past and Present of Djemma el Fna* (1995) & *Morocco: Body and Soul* (1987–92). 3/20: *An American in Tangiers* (1994) & *Paul Bowles: The Complete Outsider* (1993), *Trances* (1981), *Return to Oulad Moumen* (1994), and *Boujad: A Nest in the Heat* (1992). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Lighthouse Cinema—"Lighthouse Film Archive Nights." 3/22: "Celebrating Death on the Highway," a collection of gory Driver's Ed films. 3/23: The Future That Never Happened," a series from the sixties. 3/24: "Baseball Hi-Lites," vintage shorts and cartoons. 116 Suffolk Street. (979-7571); call for price of admission.

Museum of Modern Art—Through 3/21: "Eight Japanese Films." 3/18: *Dreams* (1990) and *Rashomon* (1950). 3/19: *Woman in the Dunes* (1964) and *Ohayu/Good Morning* (1959). 3/21: *Late Spring* (1945) and *Tokyo Story* (1953). "Fantômas Restored!" 3/18: Parts 1 and 2. 3/19: Part 3. 3/21: Parts 4 and 5. "1996 New Directors/New Films." 3/22 and 3/24: *Pig!* (1995) and *Welcome to the Dollhouse* (1995). 3/22 and 3/23: *Syphon Gun* (1995) and *Bye Bye* (1995). 3/23 and 3/24: *Heartbreak Island* (1995), *Wild Horses* (1995), and *Color of a Brisk and Leaping Day* (1995). 11 W. 53rd St. (708-9480); $8.

New York Film Academy—3/20-3/24: "New York Underground Film Festival." Call for program info. 100 E. 17th St. (802-8000).

Symphony Space—3/19: *The 400 Blows* (1959) and *An Autumn Afternoon* (1962). 2537 Broadway (864-5400); $7.

Whitney Museum of American Art—"Gregory J. Markopoulos." 3/20 and 3/21: *The Mysteries* (1958). 3/21: *Bliss* (1967), *Through a Lens Brightly* (1967), and *Die Schachtel* (1968). 3/22: *Sorrows* (1969), *Moment* (1970), and *The Olympian* (1969). 3/23: *Hagiographia* (1970). 3/23: *Saint Actaeon* (1971) and *Hans—Hans Richter* (1969). 3/24: *A Christmas Carol* (1940), *Christmas USA* (1949), and *The Dead Ones* (1949). 945 Madison Ave., at 75th St. (717-0723); $8.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

Photograph by Jennifer Carchman/Sony Pictures Classics.

Richard Pousette-Dart...Beatriz Milhazes

Galleries

Solos

Madison Avenue and Vicinity

Joe Andoe—Paintings on paper of his familiar horses and horse heads and more recent images of oak leaves; through 4/20. Winston Wächter, 111 E. 65th St. (327-2526).

Alan Berliner—Installations that utilize appropriated picture and sound sources; through 4/16. Sculpture Center, 167 E. 69th St. (879-3500).

Milton W. Brown—Watercolors of still-life arrangements and outdoor scenes by this 84-year-old scholar and expert in American art; through 4/13. Schlesinger, 24 E. 73rd St. (734-3600).

Glenn Goldberg—New paintings from his "Situations" series whose whimsical play of suggestive formal elements evokes works by Kandinsky, Klimt, and Klee; through 4/6. Knoedler, 19 E. 70th St. (794-0550).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Robert Graham—Three new cast-bronze sculptures of female nudes, and related prints; through 4/20. Gagosian, 980 Madison Ave. (744-2313).

Reinhoud—Twelve new welded copper and brass sculptures by the Belgian CoBrA artist; through 4/20. Avanti, 22 E. 72nd St. (628-3377).

Anne Seelbach—Abstract paintings in which stenciled forms of gaskets float against atmospheric backgrounds; through 4/13. Kouros, 23 E. 73rd St. (288-5888).

Richard Serra—Etchings based on drawings of his steel sculpture *Weight and Measure* and an installation of drawings in black oil paintstick on Belgian linen; through 4/13. Marks, 1018 Madison Ave. (861-9455).

57th Street Area

Hugo Bastidas—Monochromatic paintings that combine imagery from memory and photographs and confront such issues as poverty, the destruction of the environment, and the corruption of big government; through 4/13. Haime, 41 E. 57th St. (888-3550).

Robert Berlind—Paintings that focus on the patterns and rhythms of nature, as seen in a tree's twisting branches or the ripples and reflections in a pond; through 4/6. De Nagy, 41 W. 57th St. (421-3780).

Vija Celmins—Night-sky paintings and drawings from 1994 to 1996; through 4/5. McKee, 745 Fifth Ave. (688-5951).

Alan Feltus—Paintings of figures in classical narrative vignettes; through 4/13. Forum, 745 Fifth Ave. (355-4545).

Michel Frère—New paintings; through 3/30. Janis, 110 W. 57th St. (586-0110).

Bill Jensen—Pencil drawings executed at the artist's summer studio in Italy during 1995, a single large charcoal drawing, and a gouache painting; through 4/13. Washburn, 20 W. 57th St. (397-6780).

Roberto Juarez/Eva Hesse—New paintings/Paintings of figures that read as introspective self-portraits. Through 4/6. Miller, 41 E. 57th St. (980-5454).

Jane Kaplowitz—New paintings on the theme of the Lucchino Visconte film *Death in Venice*, executed in a neo-Warholian style based on photographic images; through 4/13. McCoy, 41 E. 57th St. (319-1996).

John Laub—Paintings of landscapes in the Adirondacks, Fire Island, and Martha's Vineyard; through 4/6. Fischbach, 24 W. 57th St. (759-2345).

Jacques Lipchitz—More than eighty sculptures from the pre-Cubist and Cubist period, produced between 1910 and 1940 when the artist was living in Paris; through 4/13. Marlborough, 40 W. 57th St. (541-4900).

Donna Moylan—Paintings on the themes of money, war, and work; through 4/6. Baldacci, 41 E. 57th St. (826-4210).

Portia Munson—An installation titled "The Garden" that transforms the gallery into a bedroom environment of inorganic floral objects; through 4/20. Yoshii, 20 W. 57th St. (265-8876).

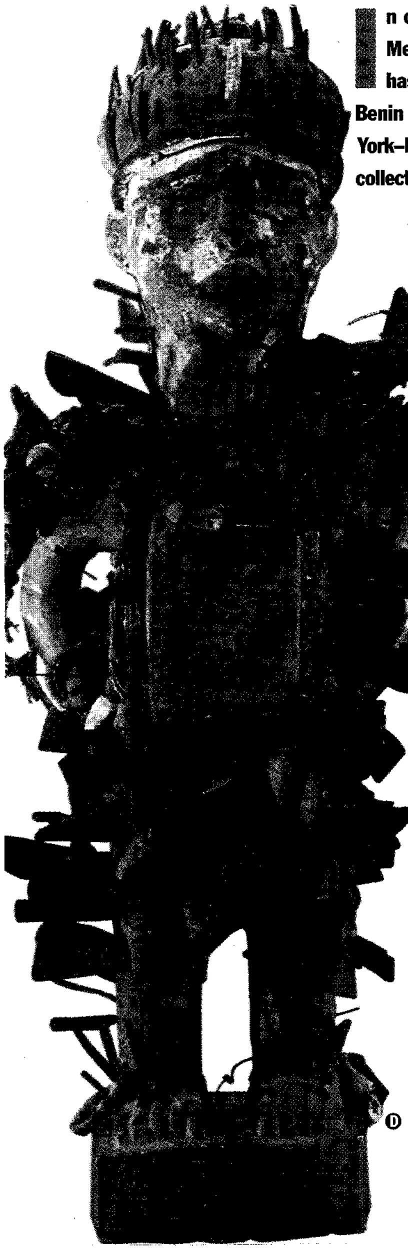
Anne-Françoise Potterat—Small-scale abstract paintings whose decorative motifs overlaid with diagrammatic compositions, symbols, and writing suggest light passing through a Persian mosque; through 4/22. Richart, 7 E. 55th St. (371-9369).

Jon Schueler—A survey of his abstract paintings from the fifties made in New York, Scotland, and Paris; through 3/30. ACA, 41 E. 57th St. (644-8300).

Installation

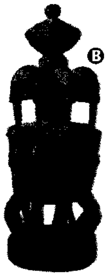
Out of Africa

In case you haven't noticed, there's a new arrangement at the Metropolitan Museum: The larger of its two African-art galleries has been renovated to accommodate the Perls collection of Benin art, a gift to the museum in 1991. Below, four New York–based artists who have been inspired by the museum's African collection choose their favorite objects. EDITH NEWHALL



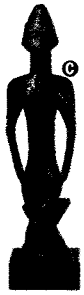
A St. Clair Cemin

Seated Male Figure from Mali, Bamana Peoples. "Great art improves with age. Even when it's deteriorated and parts are missing, it doesn't lose anything. The weathering becomes part of the work."



B Ursula von Rydingsvard

Ritual Object from Mali, Dogon Peoples. "This piece is self-assured and confident. But most important, all the figures are joined together in a unit—there's a real strength to the marriage they have to one another."



C Ray Smith

Seated Female Figure from Côte d'Ivoire, Senufo Peoples. "A classical figure and also very Matissean, it looks as though it always existed. It's of the earth."

D Emilio Cruz

Power Figure, Zaire, Kongo Culture, Yombe Peoples. "The Kongo power figure expresses what it means to be human. He is victim, servant, hero, and recipient of the favors of the gods, existing as a healing force through a willingness to accept the pain of the other."

Thomas Schütte—The German artist's third exhibition at this gallery consists of new larger-than-life figures in cast aluminum and wooden table sculptures; through 4/20. Goodman, 24 W. 57th St. (977-7160).

Hiroshi Senju—Paintings of waterfalls that employ traditional Japanese painting methods; through 4/13. Davidson, 41 E. 57th St. (759-7555).

Krzysztof Wodiczko—An ongoing multimedia research, performance, and design project titled "Xenology: Immigrant Instruments"; through 4/27. Galerie Lelong, 20 W. 57th St. (315-0470).

SoHo and TriBeCa

Janet Biggs—A multimedia installation of video and still photography that explores girls' fascination with horses; through 4/6. Chassie Post, 453 Broome St. (966-4229).

Herbert Brandl—Recent abstract paintings whose layered fields of color and scratched lines evoke landscape; through 4/13. Tilton, 49 Greene St. (941-1775).

Beverly Buchanan—Drawings, photographs, and sculptures of southern shacks and their yards; through 4/20. Steinbaum Krauss, 132 Greene St. (431-4224).

Victor Burgin/Sara Sosnowy—An installation piece that utilizes video monitors and wall text/An installation. Through 4/13. Weber, 142 Greene St. (966-6115).

Rimer Cardillo—A large-scale multimedia installation of silkscreens and woodcuts printed on canvas and three-dimensional sculptural objects of wood, metal parts, and ceramics; through 4/13. Cavin-Morris, 560 Broadway (226-3768).

Chiara Dynys—Three-dimensional geometric wall pieces made from marble, resin, and porcelain; through 4/13. Cristinerose, 395 W. Broadway (431-1862).

John Ferren/John Grillo—Abstract works on paper from the thirties, when he was working in Paris, and from the forties, when he was back in New York/The artist's abstract "Yellow Paintings" from the sixties. Through 4/6. Perlow, 560 Broadway (941-1220).

Donna Han/George Sanchez—An installation titled *Rotten Sugar* that examines preconceived ideas of femininity/An installation of rafts and other objects that individuals have used both successfully and in failed attempts to reach the United States; through 4/13. Franklin Furnace, 112 Franklin St. (925-4671).

Rohan Harris/Lucy Mackenzie—Small-scale wall sculptures of beeswax, metal, fabric, and wood/Small paintings, drawings, and assemblages. Through 4/17. Hoffman, 429 W. Broadway (966-6676).

James Hill—Wall sculptures of paint, putty, semi-precious stones, cloth, canvas, and wire; through 4/13. Maynes, 225 Lafayette St. (431-3952).

David Hunter—Paintings on fiberglass-coated aluminum panels and in gouache on paper that use the same format—a black band on the right abuts a square of a light color on the left—and whose surfaces depict a subtle tracery of lines, arcs, and perpendiculars drawn with graphite and a razor blade; through 3/30. CRG, 93 Grand St. (966-4360).

Robert Kuszek—New paintings and drawings that contain biblical and mythological references; through 4/13. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

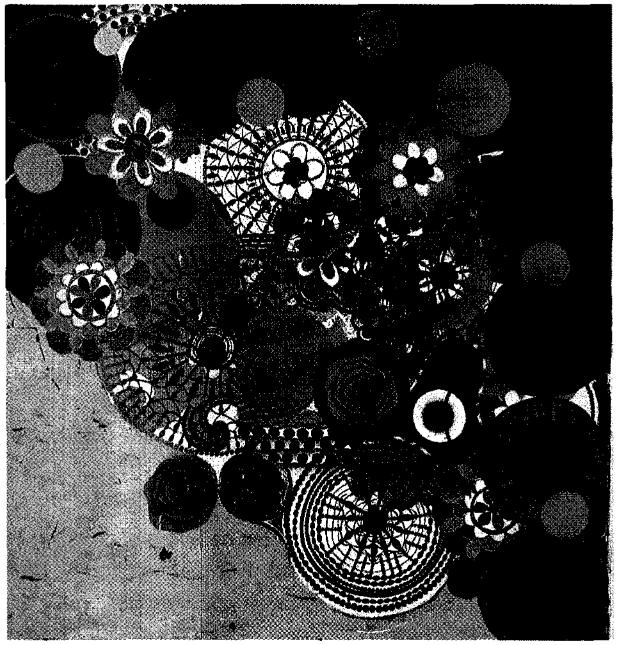
Li Lin Lee—Works on paper and large-scale paintings; through 4/6. Donahue, 560 Broadway (226-1111).

Renée Levi—A sculpture constructed from industrial foam; through 4/27. Crosby Street Project, 113 Crosby St. (925-8289).

Ying Li—Gestural abstract paintings that are based on a specific representation of a model, still life, or landscape; through 4/13. Harris, 524 Broadway (941-9895).

Ingo Meller—Vividly-colored, gestural abstract paintings that are unstretched and glued directly to the gallery's walls; through 3/30. Stark, 560 Broadway (925-4484).

Beatriz Milhazes—Sumptuously colored paintings whose decorative motifs of ruffles, medallions, flowers, necklaces, and other images are transferred onto canvas using a monotype-like technique; through 4/13. Thorp, 103 Prince St. (431-6880).



Talent Last seen in the 1995 Carnegie International, the Brazilian painter Beatriz Milhazes is making her New York debut with these large, playfully Baroque works in which preconstructed decorative motifs are applied to canvas monotype-style. Edward Thorp Gallery, 103 Prince Street; through April 13.

John L. Moore—Recent paintings on paper that depict his trademark motifs of black and colored ovoid shapes; through 3/30. M-13, 72 Greene St. (925-3007).

Robert Murray—Selected small sculptures from the eighties and nineties; through 4/6. Zarre, 48 Greene St. (966-2222).

Dona Nelson—Paintings in a series titled "Paradox Lake" that reflect the artist's specific experiences of landscape, such as sight and sound, as well as her spontaneous response to materials as the works are being made; through 4/6. Klein, 40 Wooster St. (431-1980).

Bill Richards—Mixed-media paintings of urns adorned with the doodles of the physically and psychologically traumatized children the artist has worked with over the past thirty years, and since 1989, as the director of the Harlem Horizon Art Studio; through 4/13. Ricco/Maresca, 152 Wooster St. (780-0071).

Juliao Sarmento—Thickly-impastoed paintings that are drawn on with graphite and thematically based on the complex, erotic, and eventually pornographic letters James Joyce wrote to his wife, Nora Barnacle Joyce, between 1904 and 1910; though 4/21. Kelly, 43 Mercer St. (343-2405).

Julia Scher—A multimedia installation titled *American Fibroids*; through 4/6. Rosen, 130 Prince St. (941-0203).

Kathleen Schimert—A large relief "tapestry" of the moon that is the artist's reverie on love, childhood memories of the Apollo 9 moon landing, Richard Nixon, and the light on Lake Erie in winter; through 4/13. AC Project Room, 14 Renwick St. (219-8275).

Gary Simmons—Three large-scale chalk drawings executed directly on the gallery's black, chalkboard-surfaced walls that expand on the artist's familiar vocabulary of cartoon imagery laden with racial stereotypes; through 4/13. Metro Pictures, 150 Greene St. (925-8335).

E. E. Smith/Susan Wides—Photo-based oil prints of interiors, still lifes, and portraits/Photographs exploring the name of the rose. Through 4/13. Foster, 62 Crosby St. (966-9024).

Linda Stark—Small-scale oil paintings built up from many layers of paint; through 4/13. Shainman, 560 Broadway (966-3866).

Gwenn Thomas/Judy Natal—Works that begin with collages of of paper strips, corrugated plastic board, and packing tape which are then photographed and printed on photo-sensitive linen and stetched as canvases/Photographic triptychs and collages. Through 4/6. API, 470 Broome St. (343-2599).

Andrew Topoloski—Drawings and sculptures of found and fabricated objects that combine images of Old Master works with fragments of text referring to history, technology, and personal memory; through 4/10. Wimmer, 560 Broadway (274-0274).

Rosemarie Trockel—Recent drawings by the German artist known for her knitted objects that comment on the relationship between meaning and gender; through 4/27. Nolan/Eckman, 560 Broadway (925-6190).

Kara Walker—Cut-paper silhouettes that depict black figures in melodramatic narratives on the theme of slavery; through 4/13. Wooster Gardens, 558 Broadway (941-6210).

Nari Ward—An installation titled *Happy Smilers* that reflects the overlapping of the artist's experience as a child growing up in Jamaica and as an artist working in Harlem which transforms the entrance of the gallery into a duty-free shop playing island music and its main room into a contemplative space of urban detritus; through 4/6. Deitch Projects, 76 Grand St. (343-7300).

Other

Ghada Amer—Embroidered paintings in which the outlines of women in poses taken from pornographic magazines are sewn directly onto the canvas; through 4/11. Nosei, 530 W. 22nd St. (741-8695), Wed.–Sun. 11–6.

Mike Parr—A series of 48 drypoint etchings from the ongoing work, *The Self-Portrait Project*, that examine conventions and assumptions of self-portraiture through the medium of printmaking; through 4/6. New York Studio School, 8 W. 8th St. (673-6466), Mon.–Fri. 10–6, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

Baumgold—128 E. 72nd St. (861-7338). "Comic Inspirations," with works by Agro, Greenblat, Grooms, Guston, Lichtenstein, Pensato, Rand, Warhol, others; through 4/27.

Beacon Hill—980 Madison Ave. (734-3636). "Water, Water, Everywhere," with American nineteenth-century and Impressionist paintings and watercolors by Anderson, Bricher, Cropsey, Farrer, Prendergast, Richards, others; through 4/6.

Davis & Langdale—231 E. 60th St. (838-0333). Paintings and works on paper by three generations of Bloomsbury artists, including paintings and drawings by Vanessa Bell (1879–1961) and pottery by her son Quentin Bell (born 1910) and by his daughter, Cressida Bell (born 1959); through 4/13.

Reinhold Brown—26 E. 78th St. (734-7999). An exhibition celebrating landmark exhibitions of the works of Marcel Duchamp through original works, posters, and documents; through 5/5.

Stone—113 E. 90th St. (988-6870). Works by Ludwig, Sultz, Wheelwright, Wilder; through 4/13.

57th Street Area

Del Re—41 E. 57th St. (688-1843). Works on paper by 46 contemporary American artists, among them Amenoff, Bartlett, Kozloff, Kruger, Meyer, Rockburne, Youngerman, others; through 3/30.

Photograph courtesy of the Edward Thorp Gallery.

Marlborough—40 W. 57th St. (541-4900). Cubist prints, illustrated books, and drawings by Braque, Picasso, Gris, Marcoussis, Léger, Villon, others; through 4/13.

Sheehan—20 W. 57th St. (888-4220). Recent prints by Dunham, Lethbridge, Winters; through 4/27.

Snyder—20 W. 57th St. (262-1160). Works by artists whose abstract paintings and sculptures were exhibited by Baroness Hilla Rebay at the Solomon R. Guggenheim Collection of Non-Objective Painting, among them Rudolf Bauer, Penrod Centurion, Dwinell Grant, Irene Rice Pereira, Rolph Scarlett, and Jean Xceron; 3/21–4/27.

SoHo and TriBeCa

Apex Art—291 Church St. (431-5271). "Alice's Looking Glass: A Glimpse of the Non-Linear," with works by Apfelbaum, Artschwager, Ess, Grodesky, Marccasio, Seliger, Weiner; through 4/6.

Boone—417 W. Broadway (431-1818). Large-scale wall reliefs by Leonardo Drew, paintings by Mark Francis, and knitted mylar sculptures by Oliver Herring; through 4/27.

Clocktower—108 Leonard St. (233-1096); Thurs. and Fri. 4–10, Sat. and Sun. 1–7. "Model Home," an exhibit that explores issues of style, taste, design, and aesthetics in the domestic environment, with works in various media by more than 60 artists, among them Angela Bulloch, Sarah Charlesworth, Robert Gober, Frank Moore, Elaine Reichek, Haim Steinbach, and Lawrence Weiner; through 3/31.

Exit Art/The First World—548 Broadway (966-7745). Curated by Brian Wallis, "Counterculture: Alternative Information From the Underground Press to the Internet" examines the role of the alternative media in fostering social, cultural, and political change in America from 1965 to the present; through 4/13.

Ingbar—568 Broadway (334-1100). Images of the Empire State Building by 24 artists; through 4/27.

Kasmin—74 Grand St. (219-3219). Landscape-based works by Barth, Eilshemius, Ford, Schuyff, Zwack; through 4/6.

Kent—67 Prince St. (966-4500). "Light Into Darkness," with works by Adams, Brauntuch, Brill, Burden, Kearns, Ladda, Messner, Petlin; through 4/20.

Postmasters—80 Greene St. (941-9711). "Can You Digit?" features various projects created for the Internet and other new media, including *Variations on Cryptography*, by the group i/o360, and *Dead Souls*, an interactive virtual reality game-adventure by Janine Ciricione and Michael Ferraro; through 4/13.

Ross—568 Broadway (343-2161). Large-scale drawings by Birch, Fasnacht, Leach-Jones, Marks, Napierala, Newman, Rabkin, Spero, Thompson, Wye; through 4/13.

Other

Livestock—237 Eldridge St. (780-0710), Thurs.–Sun. 12–6. "Ladies Lounge," with works by Bard, Berkenblit, Glantzman, Nolan, Vath, others; through 3/31.

Rotunda—33 Clinton St., Brooklyn (718-875-4047). "Design Brooklyn," with contemporary furniture, ceramics, and works in metal and glass by forty Brooklyn-affiliated artists; through4/27.

Photography

Thomas Barrow—Vintage diptychs from the early seventies that comprised the series Pink Stuff and Pink Dualities amd drew their primary imagery from objects of popular culture; through 4/13. Miller, 138 Spring St. (226-1220).

Harry Callahan—Photographs from the forties to the present, including works that have not been previously exhibited; through 4/6. PaceWildenstein-MacGill, 32 E. 57th St. (759-7999).

Jedd Devine—Recent photographs that pair still-life objects, such as skulls and melons, for their unexpected resemblances to each other; through 4/13. Benrubi, 52 E. 76th St. (517-3766).

Graham—535-5767). Recent works by Bieber, Goldhagen, DeLuise, Schabel; through 4/6.

Horst—A selection of works by the portrait and fashion photographer; 3/22–4/27. Staley-Wise, 560 Broadway (966-6223).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Fazal Sheikh: A Sense of Common Ground." Portraits of refugees from Sudan, Ethiopia, Somalia, Rwanda, and Mozambique living in the African camps; "Highlights from the ICP Permanent Collection: One Hundred Years of Documentary Photography and Photojournalism"; through 3/31.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.-Sun. 11–6. "Intimate Nature: Ansel Adams and the Close View." Photographs that depict the minute, specific aspects of nature; through 6/2. . . . "Country Beside Itself: Lars Tunbjörk." Photographs of Swedes enjoying leisure time; through 3/22.

Connie Imboden/Victor Freidman—Images of nude figures photographed in water/Large-scale photographs of still life and nudes. Through 4/13. Witkin, 415 W. Broadway (925-5510).

Lisa Kahane—Photographs documenting the early years of Fashion Moda, the alternative arts space that opened in the South Bronx in 1979; through 5/25. Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave. (718-960-8731), Tues.–Sat. 10–4.

Neil Leifer—Sports photographs from the past three decades; through 4/5. Life Gallery, Time & Life Building, Rockefeller Center (522-3200), Tues. and Fri. 11–3.

Builder Levy—Photographs of Appalachian coal miners taken between 1968 and 1982; through 3/30. OK Harris, 383 W. Broadway (431-3600).

Ray K. Metzker—Black-and-white abstract cameraless photographs that were made using light as a source for drawing; through 4/13. Miller, 138 Spring St. (226-1220).

Sheila Metzner/Judith Joy Ross—Large-scale photographs taken in Venezuela, Alaska, the Brazilian rainforests, and the American West/A series of photographs taken at the Hazelton Public Schools in Hazelton, Pennsylvania, between 1992 and 1994. Through 4/6. Danziger, 130 Prince St. (226-0056).

Richard Pousette-Dart—The photographer, who was better known as an abstract painter, began taking these pictures of people in and around his circle of New York artists in the mid-forties; through 4/13. Zabriskie, 41 E. 57th St. (752-1223).

Schickler—52 E. 76th St. (737-6647). A survey of vintage photographs that were published in the Soviet propaganda publication *USSR in Construction* between 1930 and 1940, as well as corresponding original issues; through 4/27.

Mark Sink/ Penny Mailander—Images of the nude figure by both; through 4/27. Rice, 325 W. 11th St. (366-6660).

Stefan Themerson—Experimental photographs, photograms, and collages made between 1928 and 1937; through 4/27. Ubu, 16 E. 78th St. (794-4444).

Arthur Tress—A survey of photographs taken between 1968 and 1972, including works from the series "Open Space in the Inner City," "Dream Collector," and "Theatre of the Mind"; through 5/11. Houk Friedman, 851 Madison Ave. (628-5300).

David Vestal—Photographs of New York from the forties through the sixties; through 4/27. Mann, 42 E. 76th St. (570-1223).

Museums

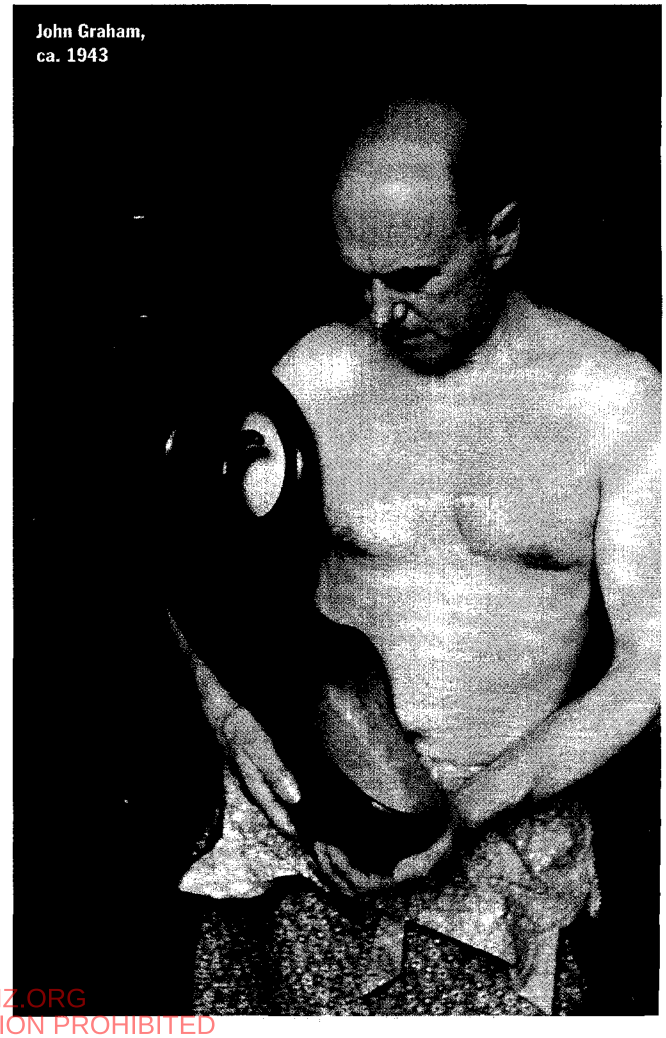
Alternative Museum—"Mei-Ling Hom: Offering." A mixed-media installation that reflects on the ancient Chinese ritual of grave sweeping, which is part of Chinese ancestor worship; through 4/6. . . . "Saiman Li: Photography." Self-portraits inscribed with digitally manipulated text and graphics appropriated from immigration and other identification documents; through 4/6. 594 Broadway (226-2158), Tues.—Sat. 11–6; $3 donation suggested.

American Craft Museum—"Klaus Moje Glass." Fifty mosaic glass works created between 1977 and 1994; 3/21–6/9. . . . "The Art of Peter Voulkos." A survey of the artist's ceramic sculptures and related collages and monotypes produced since 1978; 3/21–6/9. . . . "Form-Light-Glass: Contemporary Glass from the Czech Republic"; 3/21–6/9. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Amber: Window to the Past." A history of amber in fossil spec-

Photography
Double Exposure

While pioneering the New York School, the abstract painter Richard Pousette-Dart (1916–1992) picked up a camera, not a brush, to document the city's artistic elite. At Zabriskie Gallery, 41 East 57th Street; through April 13.



John Graham, ca. 1943

Photograph courtesy of the Zabriskie Gallery.

imens and decorative objects; through 9/2. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Points of View: Selections From the Permanent Collection"; through 5/5. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6-8 free), Sun. 12-5; $3; $1 seniors and students.

Bronx Museum of the Arts—"Bronx Spaces." Works by 23 Bronx-based artists; through 6/23. . . . "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey': through 6/23. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 6/23. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"The Art of Thomas Wilmer Dewing: Beauty Reconfigured"; 3/22–7/9. . . . "Converging Cultures: Art & Identity in Spanish America." Paintings, sculpture, costumes, textiles, domestic and religious objects, and manuscripts from the Spanish colonial viceroyalties of New Spain and Peru; through 7/14. . . . "Alone in a Crowd: Prints of the 1930s–1940s by African-American Artists From the Collection of Reba and Dave Williams"; through 4/21. . . . "Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. . . . "Elsa Schiaparelli: Surrealism in Fashion From the Brooklyn Museum"; through 3/24. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dia Center for the Arts—"Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/23. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/23. . . . "Gerhard Richter: Atlas"; through 6/23. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Leandro Katz: Two Projects/A Decade." Two photographic installation works by the writer, filmmaker, and visual artist; through 5/5. . . . "Portrait: A Site-Specific installation by Carla Preiss"; through 4/7. . . . "Recent Acquisitions: Works From the Permanent Collection"; through 5/6. . . . "Historia de la Isla: Graphic Works by Puerto Rican Artists, 1968–1980"; through 4/7. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Greuze, A Portraitist for the 90s." A selection of pastel portraits by Jean-Baptiste Greuze (1725–1805) that were made in Paris in the 1790s; through 4/21. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline." The history of abstraction, from paintings made as early as 1912 by Mondrian, Kandinsky, and Malevich, to works made by Frank Stella and Richard Long specifically for this exhibition; through 5/12. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Japan Society—"Rainbows and Shimmering Bridges: Contemporary Japanese Lacquerware"; through 4/7. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

Jewish Museum—"Too Jewish? Challenging Traditional Identities"; through 7/14. . . . "Recent Acquisitions 1993 to 1995." 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Splendors of Imperial China: Treasures From the National Palace Museum, Taipei." The full breadth of Chinese art is displayed in this exhibit of 475 objects from the Neolithic period through the 18th century, including paintings, calligraphy, ceramics, and jades; through 5/19. . . . "Fabergé in America." All of the 400 objects in this exhibition were collected by Americans, including 15 of the 44 extant Imperial Easter Eggs commissioned by the last Russian czars; through 4/28. . . . "Poussin: Works on Paper, Drawings From the Collection of Her Majesty Queen Elizabeth II"; through 3/31. . . . "Art of the Deccani Sultans:; 3/21–8/25. . . ."French Seventeenth-Century Drawings in the Metropolitan Museum of Art"; through 3/31. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Pergamon: The Telephos Frieze From the Great Altar." Forty marble sculptures from the Pergamon Museum in Berlin that once decorated the Great Altar of Pergamon in the citadel of Pergamon in northwest Asia Minor; through 4/14. . . . "Haute Couture"; through 3/30. . . . "Textiles of Late Antiquity"; through 4/30. . . . "Picturing Paradise: Colonial Photography of Samoa, 1875–1925"; through 4/4. . . . "Enamels of Limoges"; through 6/16. . . . "Works Progress Administration Color Prints in the Metropolitan"; through 6/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:3440–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"Discovering Ellis Ruley." Paintings by the self-taught African-American artist (1882–1959) from Norwich, Connecticut; through 4/28. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Brancusi: Selected Masterworks from the Musée National d'Art Moderne and the Museum of Modern Art, New York"; through 4/23. . . . "Roy DeCarava." A survey of the photographer's works, from his pictures of everyday life in Harlem, through the civil-rights protests of the early sixties, to his recent lyrical studies of nature; through 5/7. . . . "From the Collection: Abstraction, Pure and Impure"; through 5/21. . . . "Deformations: Aspects of the Modern Grotesque"; through 5/21. . . . "Sol LeWitt Prints 1970–1995." More than 200 of the artist's prints, ranging from his early, austere screenprints to the baroque, undulating woodcuts of 1995; through 5/7. . . . "Michael Schmidt: U-NI-TY." Black-and-white photographs by the German photographer that are a meditation on national identity and history; through 3/26. . . . "Lilly Reich: Designer and Architect." Drawings and documentary photographs of exhibition installations and furniture and product designs by the influential German architect and designer (1885–1947); through 5/7. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"Gaelic Gotham: A History of the Irish in New York"; through 10/27. . . . "The Talk of the Town: Rea Irvin of *The New Yorker*." Original covers, drawings, and cartoons by *The New Yorker*'s first art director, from the museum's own collection; through 5/5. . . ."Growing Up in New York: The Photography of Arthur Leipzig." Photographs of New York City and its street life taken during the forties and fifties; through 3/31. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"The Figure in American Sculpture: A Question of Modernity." Organized by the Los Angeles County Museum of Art, this exhibition explores the basic concepts of early-twentieth-century modernism through the works of 80 figurative sculptors, among them Alexander Calder, José de Creeft, Harriet Frishmuth, Malvina Hoffman, Paul Manship, and Isamu Noguchi; through 5/5. . . . "Rodin: Sculpture From the Collection of Iris and B. Gerald Cantor"; through 5/19. . . . "American Masterworks From The National Academy of Design Collection"; through 5/25. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New Museum of Contemporary Art—"A Labor of Love." Works by more than 40 contemporary artists who use handmade folk- or craft-oriented processes to create their work; through 4/14. 583 Broadway (219-1222); Wed., Thurs., Fri., Sat. 12–8 (6–8 free), Sun. 12–6; $4, $3 artists, students, and seniors.

New York Public Library—"The Global Library http://www.nypl.org." An exhibit that examines the digital revolution within the context of a 5000-year history of communications; 3/23–8/17. . . . "The Hand of the Poet: Original Manuscripts by 100 Masters." This exhibit of original manuscripts from the Berg Collection's holdings includes such treasures as the typescript of T. S. Eliot's *The Waste Land* with handwritten corrections by Ezra Pound; through 4/27. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"New York Then and Now: The Upper West Side." Vintage photographs of New York's Upper West Side from the Society's permanent collection; through 5/19. . . . "Wrought in Common Clay: New York Stoneware From the Collection of the New-York Historical Society"; through 4/7. . . . "In Cold Blood: Five Murders That Shocked New York"; through 4/7. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"The Art of the Brontës: Drawings and Manuscripts." Drawings and manuscripts by Charlotte, Anne, Emily, and Branwell Brontë; through 4/14. . . . "A Great Heritage: Renaissance and Baroque Drawings from Chatsworth"; through 4/21. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Studio Museum in Harlem—"Explorations in the City of Light: African-American Artists in Paris, 1945–1965"; through 6/2. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Kienholz: A Retrospective." The first museum retrospective of the artist's own work and his twenty years of collaborations with his wife and partner, Nancy Reddin Kienholz, including more than 100 pieces ranging from intimate objects to house-scale environments; through 6/2. . . . "Willem de Kooning's Door Cycle." Paintings on doors that were created in the mid-sixties and explore the motif of a single, standing woman; through 5/26. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Matthew McCaslin: Harnessing Nature"; through 3/29. Park Ave. at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 3/21 at at 10: "French and Continental Furniture." On view from 3/16. 3/26 at at 5: "Korean Works of Art." On view from 3/23.

Doyle—175 E. 87th St. (427-2730). 3/20 at 10: "English & Continental Furniture, Decorations & Paintings." On view from 3/16.

Sotheby's—York Ave. at 72nd St. (606-7000). 3/20 at 10:15 and 2: "Arcade American Paintings." On view from 3/15. 3/21 at 10:15 and 2: "Arcade Furniture and Decorations." On view from 3/16. 3/22 at at 10:15 and 2: "Continental Furniture." On view from 3/16. 3/23 at 10:15 and 2: "Art Nouveau and Art Deco." On view from 3/17. 3/26 at 10:15 and 2: "Chinese Works of Art." On view from 3/22.

Swann—104 E. 25th St. (254-4710). 3/21 at 10:30: "Early Printed Books." On view from 3/16.

theater

Nathan Lane...Andrea Martin... Dream Time

Preview

Red Necks (and an Amusing Merlot)

What happens when a classical-music trio gets booked by mistake into a country-music palace while the actual country-music trio races frantically to make the gig? *Cowgirls,* Mary Murfitt and Betsy Howie's new musical comedy of errors, begins performances March 19 at the Minetta Lane Theater.

Broadway

Previews and Openings

A Funny Thing Happened on the Way to the Forum—$25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/18 opening. *St. James Theatre, 246 W. 44th St. (239-6200).*

Inherit the Wind—Since it opened on Broadway in 1955, there's been literally no time when Jerome Lawrence and Robert E. Lee's fictionalized version of the Scopes "Monkey" trial—the 1925 court case pitting biblical against scientific accounts of creation—hasn't been playing *somewhere.* Ironically, its first Broadway revival ever comes at a time when the debate over creationism, originally used by the play's authors as a mere cover for registering outrage against the political depredations of Senator Joseph McCarthy, has (re)emerged as a compelling public issue in its own right. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 3/18; through 4/14. *Royale, 242 W. 45th St. (239-6280).*

The King and I—Along with Lincoln Center's recent *Carousel* and the current Broadway revival of *State Fair,* the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews beginning 3/19 for a 4/11 opening. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. Opening 3/20. *Booth, 222 W. 45th St. (239-6200).*

A Midsummer Night's Dream—England's Royal Shakespeare Company returns to New York for the first time in eight years with its current and enthusiastically received production of the Master's most sweetly lyric play. With Desmond Barrit, Lindsay Duncan, and Alex Jennings; directed by Adrian Noble. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 3/20 for a 3/31 opening. *Lunt-Fontanne, 205 W. 46th St. (307-4100).*

The Night of the Iguana—Cherry Jones (*The Heiress*) and William Petersen star in this production of Tennessee Williams's final (1961) commercial and critical success, in which a lusty widow and a defrocked priest seek for some sort of shared solution to the agony of their common loneliness. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opening 3/21. *Roundabout Stage Right, 1530 Broadway (869-8400).*

Seven Guitars—The flashback-laden story of a blues guitarist's premature death is the latest installment in August Wilson's exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 7 through 4/21; thereafter, Sun. performances at 3. In previews for a 3/28 opening. *Walter Kerr, 219 W. 48th St. (239-6200).*

State Fair—Had enough of the snow, New Yorkers? Take heart: In Richard Rodgers and Oscar Hammerstein II's tale of corn-fed Midwesterners experiencing pretty much the complete range of human emotions (boy meets girl, farmer meets pig, etc.) at the 1946 Iowa state fair—the show is celebrating its fiftieth anniversary this year—it might as well be spring. $55–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 3/20 for a 3/27 opening. *Music Box, 239 W. 45th St. (239-6200).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Christianne Tisdale plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bus Stop—The fifties-era lyrical realist William Inge, in one of his best plays, examines the secret dreams of a saloon singer and a cowboy thrown together in a cafe by a raging snowstorm. $50. Tues.–Sat. at

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Photograph by T. Charles Erikson.

8, Wed. and Sat. at 2, Sun. at 3. *Circle in the Square, 1633 Broadway (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

Getting Away With Murder—With collaborator George Furth, Stephen Sondheim, Broadway's preeminent purveyor of sophisticated dissonances, has turned his attention to a straight play in the comedy-thriller vein, in which a crew of neurotic New Yorkers gather on the Upper West Side for a group-therapy session only to learn that that their psychologist may have encountered foul play. $30–$55. Tues.–Sat. at 8, Wed. and Sat. at 2 , Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Jeff Trachta ("The Bold and the Beautiful") as bad boy Danny Zuko and Joe Piscopo ("Saturday Night Live") as the deejay. $30–$67.50. Mon.–Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch (the role created by Robert Morse) rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Matthew Broderick has recently returned to the starring part in which he opened the production last spring, this time opposite his real-life girlfriend Sarah Jessica Parker as the girls-just-wanna-get-married secretary Rosemary. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. $32.50–$50. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Molly Sweeney—Brian Friel's story of a woman blind from birth who, owing to the efforts of an ambitious ophthalmologist (Jason Robards) and a Micawberish husband (Alfred Molina), regains partial vision after 40 years but—feeling that an essential dimension of her personality has been lost in the process—ultimately chooses to revert to sightlessness. "You will be glad to see a play as fine as Brian Friel's *Molly Sweeney;* you'll be thrilled to catch three performers making drama the way a marvelous chamber group plays, say, the Fauré trio; and you'll be telling your grandchildren that you saw, at the apex of this triangle, Catherine Byrne as Molly. Do not, I implore you, miss this play, miss this cast, miss Ms. Byrne's self-tamed tiger burning bright." (Simon; 1/22/95.) $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Laura Pels Theater at the Roundabout, 1530 Broadway (869-8400).*

Talent

Funny Boy

Nathan Lane meets Plautus: Honestly, the mind *boggles.* In happy anticipation, that is. Who better to interpret ancient Rome's shticker *par excellence* than one of Broadway's—and, with the recent release of his new film *The Birdcage,* Hollywood's—most, ah, *unrestrained* comic actors, who never met a piece of scenery he didn't feel compelled to chew? Mr. Lane, who turned in a dizzyingly antic performance as the Sid Caesar character in Neil Simon's *Laughter on the 23rd Floor* a few seasons ago, is the only modern performer we can think of who could hold his own with the Ritz Brothers; indeed, much of his appeal, we've always thought, lies in the contrast between moderate physical proportions ("svelte, slim, *compact,*" he ventures) and a take-no-prisoners style of satiric ferocity more commonly associated with fat men like Jackie Gleason and Zero Mostel. In Jerry Zaks's new production of *A Funny Thing Happened on the Way to the Forum,* the 1962 musical that filters characters and themes from second-century-B.C. Roman comedy through the mannerisms of Catskills-style stand-up, Mr. Lane stars as the conniving slave Pseudolus, a role created by Mostel after both Milton Berle and Phil Silvers (who later changed his mind for the 1972 Broadway revival) passed it up. Daunting company? Perhaps. But signs that Lane's up to the challenge of meeting the standard set by his great predecessors are favorable. On a prop table at the St. James Theatre near the stage manager's booth, next to an assortment of the standard tchotchkes of classical comedy—cymbals, scrolls—there awaits, patiently, a rubber chicken. **RANDALL SHORT**

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. (Lynn Redgrave and Robert Goulet are currently filling in for them for a seven-week period; Ms. Burnett and Mr. Bosco will be back on 4/17.) $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Pomp, Duck & Circumstance—An "entertainment-and-dining extravaganza" imported from Berlin and performed in Salon Zazou, a thirties-vintage circus tent; actors sing, dance, juggle, clown, and otherwise disport themselves as you're eating a gourmet meal. $95–$150, tax and gratuity included; beverages charged separately. Tues.–Thurs.: Opens at 6, dinner and performance at 7:30. Fri.–Sat.: Opens at 6:30, dinner and performance at 8. Sun: Opens at 5:30, dinner and performance at 7. There's also a Sunday brunch performance at 1 with a special price of $50 for children twelve and under. Through 3/31. *DeWitt Clinton Park, Eleventh Ave. at 53rd St. (307-4100).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's

Photograph by Lorey Sebastian/United Artists Pictures.

got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Cowgirls—$29.50–$35 in previews, $29.50–$45 thereafter. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10, Sun. at 3. In previews for a 4/1 opening. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

I Do! I Do!—After *The Fantasticks*, Tom Jones and Harvey Schmidt will be best remembered in theatrical history for this musical adaptation of Jan de Hartog's play *The Fourposter*, which chronicles with rueful, knowing cleverness the ups and downs in the 50-year love affair of—surprise!—a married couple. $35 in previews, $45 thereafter. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. In previews for a 3/28 opening. *Lambs Theatre, 130 W. 44th St. (239-6200).*

Life is a Dream—The drama by Calderón. $16–$21 in previews, $21–$26 thereafter. Tues., Thurs., and Fri. at 8, Sat. at 5 and 9, Wed. and Sun. at 2. Beginning previews 3/22 for a 3/31 opening. Through 5/5. *Pearl Theatre, 80 St. Mark's Place (598-9802).*

Sabina—Based on Aldo Carotenuto's book *A Secret Symmetry*, Willy Holtzman's new drama explores the breach engendered between psychoanalytic pioneers Sigmund Freud and Carl Jung by Sabina Spielrein, Jung's first analysand and later his lover. $33 Tues.–Thurs., $35 Fri–Sun. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Opening 3/19. *Primary Stages, 354 W. 45th St. (333-4052).*

The Shattering—$25 during previews, $40 thereafter. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. In previews for a 4/1 opening. *Players Theatre, 115 MacDougall St. (239-6200).*

The Size of the World—A new family comedy by Charles Evered. $25–$35 in previews, $35–$45 after opening. Opening 3/20. *Circle Repertory Theater Downtown, 159 Bleecker St. (239-6200).*

Take It Easy—A new musical that pays affectionate *hommage* to Hollywood's version of forties wartime romance. $18 in previews, $27.50 thereafter. Wed.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opening 3/21. *Judith Anderson Theatre, 422 W. 42nd St. (307-4100).*

Working Title—An unsuccessful screenwriter, spending a weekend in the Hamptons awaiting a response to the first draft of his hoped-for breakthrough script on the Holocaust, uses the time to reflect on issues of marriage, career, and Jewishness. $30. Tues.–Sat. at 8, Sun. at 2 and 7; no show 3/21, 25–26, 4/3, 4. Opening 3/19. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club early last year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories is currently a few blocks west. $40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

Bein' With Behan—Michael L. Kavanagh's one-man recreation of the life of Brendan Behan. $20. Tues.–Sat. at 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (279-4200).*

Below the Belt—In Richard Dresser's new, blackish comedy, Judd Hirsch (*Taxi, Conversations with My Father*) and Robert Sean Leonard crunch numbers, climb the business ladder, and watch their backs (and each other) in a remote industrial outpost. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Blue Window—Craig Lucas (*Prelude to a Kiss*) bends language into intricate, Bachlike counterpoint by simultaneously following the inhabitants of five neighboring Manhattan apartments as they converge for a dinner party. Directed by Joe Mantello, whom you may recall as Louis from *Angels in America*. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club, 131 West 55th Street (581-1212).*

Brine County Wedding—Christopher V. Alessi's one-man show in the rural-goofball tradition of "Greater Tuna." $25. Tues.–Sat. at 8, Sun. at 3 and 7. Through 3/31. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the famous recluse's life. $20. Thurs.–Fri. at 8, Sat. at 7, Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

The Coyote Bleeds—A drama by Tony DiMurro about police misconduct. $22.50–$27.50. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. *Worth Street Theater, 173 W. Broadway at Worth St. (279-4200).*

Dancing on Her Knees—Graciela Daniele and playwright Nilo Cruz have teamed up for this piece about two tango champions rediscovering their love in a dreamlike afterworld. $30. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *LuEsther Hall, Public Theater, 425 Lafayette St. (260-2400).*

Double Identity—The Folksbiene Playhouse, which proudly bills itself as "the only remaining Yiddish Theatre in the United States," is honoring the 80th anniversary of Sholom Aleichem's death with a new, post-*Fiddler On The Roof* musical based on his stage comedy *Hard to Be a Jew*. It's performed in Yiddish, with simultaneous translation provided into English and—can there be any *doubt*?—Russian. $20–$25. Sat. at 8, Sun. at 2. *Folksbiene Playhouse, 123 E. 55th St. (755-2231).*

A Fair Country—The enduring subject of the young dramatist Jon Robin Baitz is a currently unfashionable one: the demands of what used to be called Conscience. His latest script, based on a childhood experience, examines the private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Floyd Collins—Adam Guettel and Tina Landau's new musical is taken from the real-life 1925 story of a farmer, trapped in a cavern, whose plight engenders the first modern media circus. $40. Tues.–Sat. at 8, Sat.–Sun. at 3, Sun. at 7:30. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

The Food Chain—The playwright Nicky Silver's latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Forbidden Hollywood—Gerard Alessandrini, creator of the long-running, often updated *Forbidden Broadway*, has redirected his irreverently satirical gaze—best characterized as a wise-ass smirk with a leavening dollop of genuine affection—from stage to silver screen. $25 in previews, $35 thereafter. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10:30, Sun. at 3. *The Triad, 158 W. 72nd St. (799-4599).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Performance

Did You Ever See a Dream Walking?

C. G. Jung spoke of theater as a collective dream; the "interactive" drama troupe Theatre of Dreams attempts to make that equation literal with shows in which the nighttime fantasies of audience volunteers are enacted by performers using masks, music, and improvised costumes. Its new season begins Friday at the Jan Hus Playhouse.

Photograph by Carol Rosegg.

The Green Bird—Director Julie Taymor (soon to be the driving force behind Disney's stage-musical version of *The Lion King*) and composer Elliot Goldenthal (*Batman Returns*) have evolved a theatrical style unmistakably their own: a sort of magic realism, frequently taking off from literary texts, that concretizes poetic metaphor into a dizzying mixture of live actors, puppets, masks, and hallucinatory sonorities. Their newest piece is a musical adaptation of Carlo Gozzi's mythic rite-of-passage drama. $10–$25. Thurs.–Sat. at 7, Sat. at 2, Sun. at 1 and 6. *New Victory Theater, 209 W. 42nd St. (239-6200).*

Hamletmachine—Five hundred years of Western Civilization, as dissected by the German playwright Heiner Müller. $25. Thurs.–Sat. at 8, Sun. at 2. Through 4/14. *Castillo Cultural Center, 500 Greenwich St. (941-5800).*

In a Different Light—A one-man show based on the letters of Vincent Van Gogh. $15. Wed.–Sat. at 8, Sun. at 7. Through 3/31. *Playquest Theater, 4 E. 28th St. (779-0170).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $40–$45. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Through 6/2. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

New Latino Voices—*Inkarri's Return, Forever in My Heart,* and *In the Land of Giants,* three Hispanic-themed plays presented in rotating repertory; call for detailed schedule. $15 for one show, $25 for two, $30 for all three. Thurs.–Sun. at 8, Sat. and Sun. at 3. Through 3/31. *Intar Theatre, 420 W. 42nd St. (279-4200).*

Nixon's Nixon—After a successful run at MCC Theater last fall, Russell Lees's two-character play about a certain former ketchup-on-cottage-chesse-eating U.S. president and his national security adviser has transferred uptown. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Wed. at 2, Sun. at 3. *Westside Theater, 407 W. 43rd St. (315-2244).*

Nude Nude Totally Nude / A Line Around the Block—Each show $22.50; call for detailed schedule. *Public Theater, 425 Lafayette St. (260-2400).*

Overtime—In A.R. Gurney's comic sequel to *The Merchant of Venice,* the author of *Love Letters* and *The Dining Room* leaves his usual subject of dysfunctional northeastern Wasp gentility for something new: a comic fantasia that not only looks in on Shakespeare's Venetians just after the trial scene but transmutes them into a gumbo of contemporary, issue-driven ethnic characters including Jews, blacks, Latinos, and Irish-Americans. $30. Tues.-Sun at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Through 3/24. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Picasso at the Lapin Agile—Steve Martin's playwriting debut is about modern art, the Theory of Relativity, sleeping with girls, the creative process, *Les Demoiselles d'Avignon,* sleeping with girls, the romance of transcendental mathematics, sleeping with gi—well, many interesting beverages, and Elvis. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade, Broadway at 76th St. (239-6200).*

Rent—Hours after his newest production's first dress rehearsal, the talented young writer and composer Jonathan Larson died—suddenly, unexpectedly, and sadly—of a heart attack. The show—a reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village—in the best theatrical tradition, goes on. $30. Tues.–Sat. at 8, Sun. at 2 and 7. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Scenes From An Execution—With the story of a fifteenth-century Venetian painter whose evocation of the Republic's warlike past enrages her Establishment patrons, British playwright Howard Barker takes up the issue of art *vs.* politics in the second production of the recently formed Blue Light Theater Company. Previews begin Saturday. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC–TV children's series. $20–$25. Wed.–Sat. at 8, Fri. and Sat. at 10, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Performance
Raw Talent

The brilliant Andrea Martin ('SCTV,' 'My Favorite Year') bares her soul—and a few other things—in 'Nude Nude Totally Nude,' her new one-woman show of character comedy. At the Public.

Sleep Deprivation Chamber—The Signature Theater Company's Adrienne Kennedy season continues with the world premiere of the playwright's latest script (written in collaboration with her son Adam), a story of upper-class blacks coming into contact for the first time with the rougher edges of the criminal-justice system. $20. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 3/24. *Susan Stein Theater at the Public, 425 Lafayette St. (260-2400).*

Spoke Man—NBC correspondent John Hockenberry's one-man show about life, and journalism, from the perspective of a wheelchair. $30. Wed.–Sat. at 8, Sat. amd Sun. at 2:30. Through 3/24. *American Place Theatre, 111 W. 46th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29–$39.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tartuffe—Molière's famous comedy, in Richard Wilbur's equally famous translation. $24; $19 seniors, $12 students. Thurs.–Sat. at 8, Sun. at 3. Through 5/11. *Jean Cocteau Repertory, 330 Bowery at Bond St. (677-0060).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.,* then a reception at *147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 *(279-4200).*

The Universe—After blinding himself to free his eyes from the pain of a woman too beautiful to bear, the unnamed protagonist of Richard Foreman's new stage piece finds himself speaking directly to—whoa—the cosmos at large. $15 Fri.–Sat.; $10 other performances. Tues., Thurs.–Sun. at 8. Through 3/31. *Ontological-Hysteric Theater, St. Mark's Church, 131 E. 10th St. (533-4650).*

Unto the Innocent—An absurdist comedy about Greenwich Village radicals, 1917 vintage. $25–$27.50. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. Through 4/14. *Chernuchin Theatre, American Theatre of Actors, 314 W. 54th St. (307-7171).*

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. $25. Tues.–Sat. at 8, Sat. at 10:30, Sun. at 7. Through 3/31. *Primary Stages, 354 W. 45th St. (333-4052).*

Wasting Time With Harry Davidowitz—The story, pace its flippant title, of one Jewish man's spiritual journey from disbelief to renewal. $20. Sat. and Mon. at 8, Sun. at 3 and 7. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Off-Off Broadway

Cardenio—Literary scholar Charles Hamilton caused something of a sensation in 1993 when he identified a manuscript that had turned up in the bowels of the British Museum Library as a collaboration (putatively) between William Shakespeare and John Fletcher that had been known about but lost for nearly 350 years. The script is currently receiving its New York premiere, with costumes by Donna Karan and music by Dead Can Dance. As they say, *Habent sua fata libelli.* $12. Tues.–Sat. at 8, Sun. at 3. *Linhart Theatre, 440 Lafayette St. (673-5375).*

Catfish, Guns and Corndogs—$8, plus two-drink minimum. Mon. at 8. *Duplex, 61 Christopher St. (255-5438).*

The Ends of the Earth—$15/TDF. Wed.–Sat., Mon. at 8, Sun. at 3. Through 3/24. *Theatre Row Theatre, 424 W. 42nd St. (886-1889).*

Freestyle Repertory Theatre—A rotating bill of four improvisational-comedy shows; call for detailed schedule. $15 Thurs.–Sun.; free Mondays. Mon., Thurs.–Sat. at 8, Sat. at 10:30, Sun. at 3. Through 4/21. *John Houseman Studio Theatre, 450 W. 42nd St. (642-8202).*

Hamlet—Free. Thurs.–Sat. at 7:30, Sun. at 3. Through 3/31. *Theatre at West–Park Church, 165 W. 86th St. (496-4543).*

Nighthawks—$15. Thurs.–Sun. at 9, 3/31 at 3. Through 3/31. *Altered Stages, 212 W. 29th St. (614-0089).*

The Odd Couple/The Mousetrap/California Suite—"Couple," Fri. at 8; "Mousetrap," Sat. at 8; "California," Sat. at 10. $15, plus two-drink minimum. Through 5/25. *Trocadero, 368 Bleecker St. (330-7607).*

Rockland County No Vaudeville—$10. Thurs.–Sun. at 8. Through 3/31. *Cherry Lane Theatre, 38 Commerce St. (929-5285).*

Split Ends/...And She Cooks Too!/The Housekeeper—$15 (groups over 20: $12), plus a two-drink minimum; all three shows, $30. Call for detailed schedule. *Theatre East, 211 E. 60th St. (838-8528).*

The Corner Bar's My Lover Since You Ran Out on Me—Tues.–Sat. at 8. *HERE, 145 Sixth Ave. (647-0202).*

Theatre of Dreams—$15. Fri.–Sat. at 8. *Jan Hus Playhouse, 351 E. 74th St. (1-800-373-2631).*

Two Cities—$12. Tues.–Sat. at 8, Sun. at 3. Through 3/24. *30th Street Theatre, 259 W. 30th St. (875-7772).*

Valhalla—$12/TDF. Thurs.–Sun. at 8. *Theater for the New City, 155 First Ave. (254-1109).*

Photograph by Sam Jones.

in concert

Alfred Brendel...Mahler's Eighth...SEM Ensemble

Classical Music

Tuesday, March 19

Juilliard String Quartet—Performs works by Carter, Shapey, and Schuman. *Juilliard Theater, Lincoln Center (769-7406), at 8; free.*

Josef Suk, Violinist, and Susan Kagan, Pianist—Perform an all-Beethoven program. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448), at 8; $20.*

Curtis Alumni Concert—Music from Lukas Foss, Ned Rorem, and Daron Hagen. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $25, $100 for reception and concert.*

Wednesday, March 20

Four Nations Ensemble—Performs works by Bach, Corelli, and Leclair. *St. Paul's Chapel, Broadway and 116th St. (854-7799), at 8; $15.*

Orfeo Duo—Performs Oliver Messiaen's *Quatour Pour la Fin du Temps. French Evangelical Church, 126 W. 16th St. (874-4671), at 8; $7.*

Voices of the Spirit—"Crises of Faith" with sopranos Dawn Upshaw and Lisa Saffer, mezzo-soprano Lorraine Hunt, pianist Margo Garrett, and conductor John Harbison. *92nd St. Y, at Lexington Ave. (996-1100), at 8; $30.*

New York Philharmonic—Beethoven's piano concertos with Alfred Brendel; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Thursday, March 21

NYC Gay Men's Chorus—Performs works by Rodgers and Hart. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $10–$45.*

Schulte, Sherry & Friends—Perform string trios by Carter, Pickel, and Schoenberg. *Miller Theater, Broadway and 116th St. (854-7799), at 8; $5.*

David Starobin, Guitarist—Performs works by Carter, Regondi, and Michael Starobin. *John C. Borden Auditorium, Broadway and 122nd St. (749-2802 ext. 428), at 8; $12–$15.*

Friday, March 22

The Mendelssohn Mystique—Concert with commentary by Ruth Laredo. *Grace Rainey Rogers Auditorium, Metropolitan Museum of Art (570-3949), at 7; $22.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Collegiate Chorale—With the Orchestra of St. Luke's; Robert Bass, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$50.*

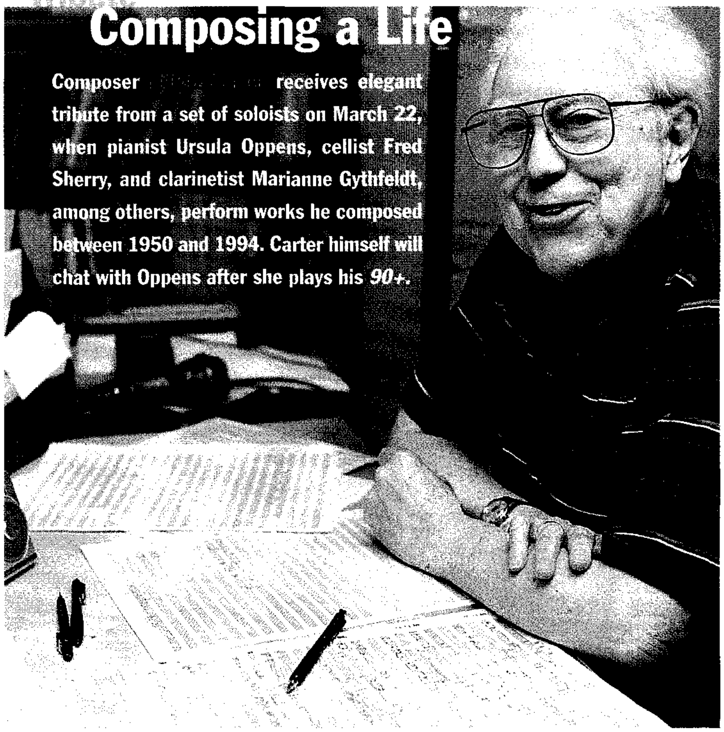
Celebration With Elliott Carter—*Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $30.*

New York Philharmonic—With pianist Alfred Brendel; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Los Angeles New Music Group—Performs works by Stucky, Schoenberg, and Kaipainen; Esa-Pekka Salonen, conductor. *Alice Tully Hall, Lincoln Center (875-5050), at 8; $25.*

Tribute

Composing a Life



Composer [illegible] receives elegant tribute from a set of soloists on March 22, when pianist Ursula Oppens, cellist Fred Sherry, and clarinetist Marianne Gythfeldt, among others, perform works he composed between 1950 and 1994. Carter himself will chat with Oppens after she plays his *90+*.

Symphony of a Thousand—Mahler's rarely presented Symphony No. 8 performed by the MSM Symphony and a massed chorus of 200. *Riverside Church, 490 Riverside Dr., at 120th St. (870-6784), at 8; $10.*

Saturday, March 23

Maurizio Pollini, Pianist—Performs Beethoven's Sonatas 30, 31, and 32. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $13–$60.*

New York Philharmonic—Performs Beethoven's *Leonore* Overture and Symphonies No. 2 and 7; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Sunday, March 24

New Juilliard Ensemble—Premieres works by Oleg Felzer and Juilliard composition student Robert Pound. *Juilliard Theater, Lincoln Center (769-7406), at 2; free.*

Lyrics & Lyricists—Exploring the Hollywood-Broadway musical connection. *92nd St. Y, at Lexington Ave. (996-1100), at 2:30 and 8; $33–$38.*

Symphony of a Thousand—See 3/22, at 3.

Cecilia Bartoli, Mezzo-Soprano—Performs works by Beethoven, Schubert, and Haydn. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $15–$75.*

Los Angeles Philharmonic—Performs works by Bartók and Mahler; Esa-Pekka Salonen, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $20–$45.*

Philharmoni Virtuosi—Perform works by Tchaikovsky, Ghedini, and Rieti. *Grace Rainey Rogers Auditorium, Metropolitan Museum of Art (570-3949), at 7; $15.*

Monday, March 25

Lyrics & Lyricists—See 3/24, at 2 and 8.

Los Angeles Philharmonic—Performs an all-Stravinsky program; Esa-Pekka Salonen, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $20–$45.*

Bang on a Can All-Stars—With guest Yoshiko Chuma. *Walter Reade Theater, Lincoln Center (721-6500), at 7:30; $15.*

Orchestra of the SEM Ensemble—Performs Telemann's *Ouverture in B-Flat Major. Alice Tully Hall, Lincoln Center (721-6500), at 8; $18–$30.*

Opera

Metropolitan Opera—Glass's *The Voyage*, 3/18 at 8, 3/22 at 8; Bizet's *Carmen*, 3/19 at 7:30, 3/23 at 1:30; Strauss's *Salome*, 3/20 at 8:30, 3/23 at 8:30; Verdi's *La Forza del Destino*, 3/21 at 8. *Metropolitan Opera, Lincoln Center (362-6000); $23–$175.*

New York City Opera—Verdi's *Attila*, 3/19 at 8, 3/24 at 1:30; Strauss's *Der Rosenkavalier*, 3/20 at 8; Puccini's *Tosca*, 3/22 at 8; Puccini's *La Bohème*, 3/23 at 1:30; Léhar's *The Merry Widow*, 3/23 at 8. *New York State Theater, 20 Lincoln Center (870-5570); $17–$78.*

Amato Opera—Donizetti's *Don Pasquale*. 3/23 at 7:30, 3/24 at 2:30. *Amato Opera Theater, 319 Bowery (228-8200); $18.*

Say It With Flowers—A chamber opera by Jeffrey Lependorf based on the play by Gertrude Stein. 3/23 at 3 and 8, 3/24 at 3. *Little Theater, Westside YMCA, 63rd St. at Central Park W. (489-7938); $15–$17.*

Dance

Feld Ballets/NY—3/19–3/24 at 8, 3/24 at 4. Through 3/31. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

SenseDance—Choreographer Henning Rübsam premieres *Jephte*. 3/21–3/24 at 8:30. *St. Mark's Church, 10th St. and Second Ave. (674-8194); $15.*

Second Avenue Dance Company—Graduating dance students at NYU. 3/21–3/25 at 8, 3/23 at 2. *Tisch School of the Arts, 111 Second Ave. (998-1982); free.*

Photograph by Kathy Chapman.

nightlife

Ken Nordine's Word Jazz...The Band Plays On

Concerts

Tracy Chapman—Ensconced in the herbal, organic embrace of San Francisco's Bay Area, this onetime street folkie has moved from the vehicular escapism of her '88 hit "Fast Car" to the softer, quieter spaces of rural agricultures. From its cover—a photo of an organic farm in California, printed on a scanned image of Tracy's handmade paper—to its down-homey single "Give Me One Reason," Chapman's latest, *New Beginning,* is all MOR neo-folk rock. The fact that it probably doesn't have a 10 million-seller on it won't deter the VH1 habitués that have stuck with her for the two records since her debut. She plays 3/20 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $25–$35.*

Morphine—Boston's minimalist rock trio—drums, baritone sax, and low-slung bass—is always a pleasure, and in the relatively cozy confines of the Westbeth Theatre, bassist-singer Mark Sandman's whimsical observations and *noir*-ish Beat-isms should take on an extra coffeehouse charm. They play Irving Plaza the night before (3/20), so consider this either a second chance or an opportunity to get up-close-and-sultry. They're with Lauren Hoffman. 3/21 at 7:30 P.M. *Westbeth Theatre, 151 Bank St. (307-7171). $15*

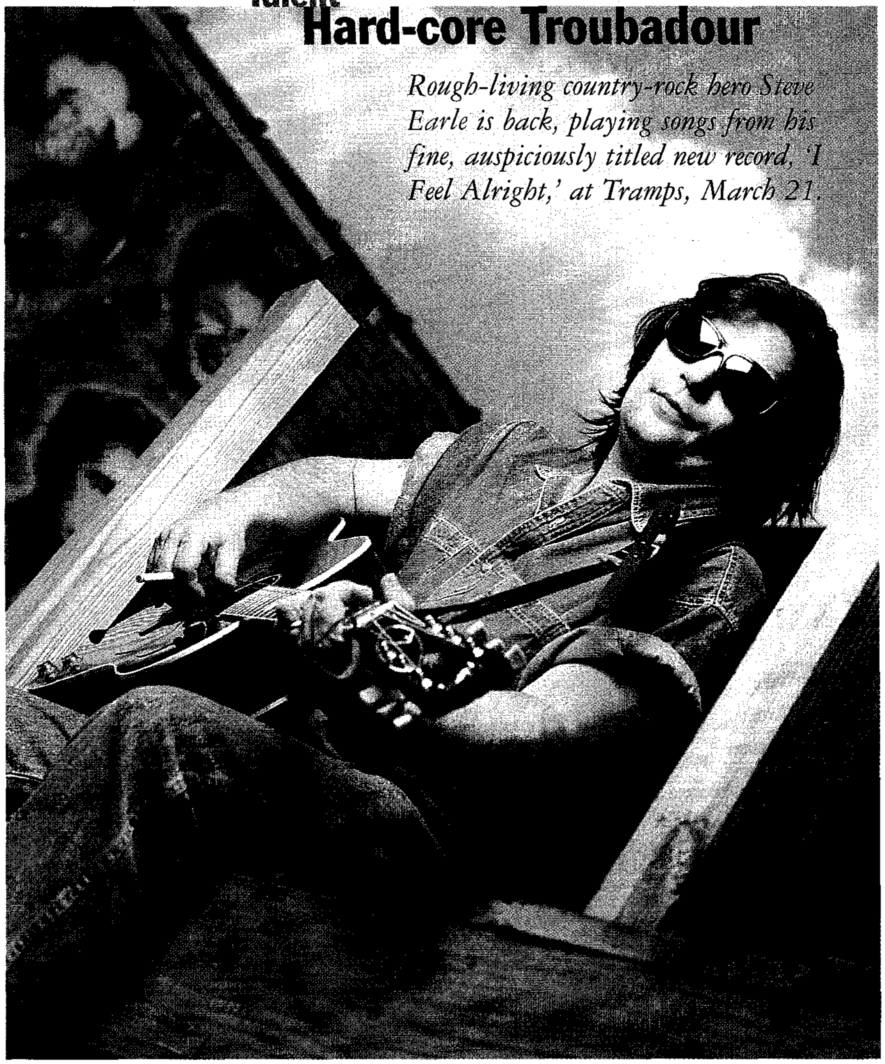
'Wall to Wall Folk"—The daylong folk explosion begins at 10:30 A.M., is free, and includes Irish, Argentine, Andean, Korean, klezmer, flamenco, and scads of other homegrown styles, along with such high-watt folk artists as Tom Paxton, Dave Van Ronk, Odetta, and Oscar Brand. 3/23, 10:30 A.M. to 11 P.M. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). Free.*

The Band—With J. J. Cale. 3/29 at 8 P.M. *Carnegie Hall, 154 W. 57th St. (247-7800). $25–$40.*

Dancers and Musicians of Bali—The 35-member group makes its first U.S. appearance since 1989, performing strikingly mannered new dance pieces to the gonging and chiming of a full gamelan orchestra. 3/22 at 8 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $25–$40.*

Talent

Hard-core Troubadour



Rough-living country-rock hero Steve Earle is back, playing songs from his fine, auspiciously titled new record, 'I Feel Alright,' at Tramps, March 21.

Photograph by Mark Tucker/Outline.

Debbie Harry and the Jazz Passengers—The lovely Ms. Harry, star of the Jazz Passengers' latest record, rejoins the bebop cut-ups for a high-concept evening. Performing the strange and enchanting love songs off the Passengers' record *In Love,* the group will accompany selected science-fiction shorts from the fifties, granting them an appropriately moody and ethereal backdrop. 3/29 at 8 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $15–$25.*

Lincoln Center Jazz Orchestra—Playing arrangements by Fletcher Henderson, Sy Oliver, Eddie Durham, and Don Redman. 3/23 at 8 P.M. *Alice Tully Hall at Lincoln Center, Broadway at 65th St. (721-6500). $35.*

"Cabaret in Concert"—Cleo Laine and John Dankworth—Great Britain's "first couple of jazz"—sing and play alto saxophone, respectively, venturing from the dark, smoky comfort of the cabaret to do so here on 3/23 at 7:30 and 10 P.M. *92nd Street Y Tisch Center for the Arts, Lexington Ave. at 92nd St. (996-1100). $30.*

Life of Agony—With Clutch and the Nixons. 3/22 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171). $12.50.*

Judy Collins—Having looked at life from both sides now, Ms. Collins has 23 albums and three decades' worth of material to sing, which she still does quite sweetly. 3/23 at 8 P.M. *Colden Auditorium, Queens College, Flushing. (718-793-8080). $22.*

Los Bukis—3/22 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave., at 54th St. (307-7171). $36–$51.*

Tim McGraw—Country superstar Tim McGraw croons and line dances with Faith Hill. 3/28 at 8 P.M. *Paramount Theatre at Madison Square Garden. Seventh Avenue between 32nd and 33rd Sts. (307-7171). $30–$45.*

"Musical Bridges"—A concert program focusing on lesser known Jewish and Muslim musical traditions, including Central Asian Bukharan Jews, Afghan Muslims, and others, some of the best known and most fascinating cultures of the diaspora. 3/24 at 2:30 P.M. *The Jewish Museum, 1109 Fifth Ave. (423-3224) $15.*

Russ Freeman and the Rippingtons—Guitarist and music therapist Russ Freeman blows breezy fusion on 3/22 at 8 P.M. *Beacon Theatre (307-7171).*

West Indian Steel Jazz—Trinidadian steel-drum master Rudy Smith performs blues, swing, bebop, and modern jazz with his quartet, joined by Brooklyn's own C.A.S.Y.M. Steel Orchestra. 3/23 at 8 P.M. *Gershwin Theatre at Brooklyn Center for the Performing Arts, Brooklyn College (718-951-4500). $12.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 3/24: Betty Buckley. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 3/21: 4 Nurses of the Apocolypse.

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. (Punk-rock credibility points for ID-ing its acronym.) Next door, CB's Gallery offers a more well-heeled atmosphere, with higher-end tap beers and quieter, if no less impassioned, acoustic acts. 3/21: Pound. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. 3/22: Combine. 3/23: Knockout Drops. 3/24: Jawbox; Texas Is the Reason. Every other Saturday night belongs to the famed trash-rock party "Green Door NYC." *15 St. Marks Pl. (475-9726).*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 3/21: A.D. 3/26: "Funk Hut." 3/28: James Chance. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 3/22: The Humphries. 3/23: Beat Positive; Flying Neutrinos. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 3/20: Morphine. 3/22: The funky African diva Angelique Kidjo. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 3/19: Spanish Fly. 3/20: Du-Tels; Jazz Mandolin Project. 3/23: Ken Nordine with Howard Levy. 3/24: Jaron Lanier. 3/26–3/31: Pharoah Sanders Group. *74 Broadway, bet. Leonard and Church. (219-3055).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 3/20: The 11-year-old harmonica prodigy Brody Buster. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 3/23: Edsel; Kepone. 3/29: Flat Duo Jets. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. Thursdays through May, Johns Flansberg and Linnell—the George and Ira Gershwin of manic, melodic quirk-rock—put their delightful band, They Might Be Giants, through its paces. 3/22: Antietam. 3/23: Flat Duo Jets. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. *375 Third Ave., at 27th St. (683-6500).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. 3/23: Don Juarez and the Afro-Brazilian All-Stars; Mighty Sparrow. 3/25: A benefit for Harbour Conservatory, featuring Johnny Pacheco, Ray Baretto, Dave Valentine, Jimmy Delgado, Ray Sepulveda, Ray de la Paz, Tito Nieves, and many others. *204 Varick St. (243-4940).*

Talent

Taster's Voice

"Hello-o-o," is all Ken Nordine (March 23, Knitting Factory) has to say for the shock of recognition to carry through the phone lines. Since the mid-fifties, his mesmerizing baritone has sold Taster's Choice coffee, Levi's jeans, Fuller paints, and countless other products to radio and TV listeners. Now, it resonates with the sleepy authority of a late-night Moses. In his night job, however, Nordine lets his instrument take on a much different character. In the poems, stories, and free-form musings that Nordine improvised on cult records like *Word Jazz,* that soothing voice becomes an incantatory drone, pulling the listener through byzantine logical excursions like a seasoned guide who just may be short a few marbles: "Maybe the moment, whatever it means, is under a pile of old magazines that *I can reread someday when I choose to find myself lost.* It used to be news . . ." Throughout the fifties and sixties, this Beat poet of caprice traversed the hipper regions of modern Americana, sitting in with Thelonious Monk and Fred Astaire. And even today, Nordine retains surprising currency for a 75-year-old hipster. "Some group from England sent me a tape they'd done of 'Flibberty Jib on the Bibberty Bop,' " he says. "And they'd put it to what they call 'jungle,' which I guess is the big thing in London. I just thought . . . 'Oh, my goodness.' " Despite such modern-day plaudits, Nordine does not lay claim to the title of original rapper. "Well, I think rap is really an expression of ghetto rage," he says. "Whatever rage I have is rather pointless. I more rage against the dying of the light. I'd just like to stay around for another seventy-five."

CHRIS NORRIS

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. 3/21: Steve Earle and the Dukes. 3/22: Blue Rodeo. 3/29: Combustible Edison. 3/30: Poi Dog Pondering. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 3/22: Cowboy Mouth; Rogue's March. 3/28: Patti Rothberg. 3/29: Cherry Poppin' Daddies. 3/30: Baba Olatunji. *161 Hudson St. (966-5244).*

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking light fixtures hovering from the ceiling. An uptown jazz outpost, with excellent jazz musicians that play nightly. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 3/19–3/24: A jazz-fusion spectacular featuring two musicians who very nearly redeem the genre: Joe Zawinul, who here leads the Zawinul Syndicate, and Mike Stern, a fiery and imaginative post-bop electric guitarist who'll be leading a trio. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Through 3/23: Philip Harper Trio. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. 3/21–3/23: Jimmy McGriff/Hank Crawford Quartet featuring Don Williams and Wayne Boyd. 3/27: Yoron Israel Connection featuring Ed Cherry and Bryan Carrot. *7 W. 31st St. (631-0100).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. 3/19–3/24: Pat Martino Quartet. 3/26–3/31: Blacknote. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Match—Smart and trendy, this slick SoHo hang grabs some gravitas on Monday nights, when the Shorty Jackson Legacy Blues Band holds forth. *160 Mercer St. (343-0020).*

Small's—A newish, feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 3/19–3/24: Ray Anderson's Alligatory Band. 3/26–3/31: Abdullah Ibrahim Trio. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 3/19–3/24: Marilyn Volpe. Wednesday nights, the cover's a scant five bucks. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—March goes out like a lion here as the mighty tenor saxophonist Joe Lovano takes over with two different pianoless quartets. Re-creating his smashing new double-CD, *Quartets: Live at the Village Vanguard,* this consummate musician leads two foursomes of stellar players, each with a different focus. On 3/19–3/24, pianist Mulgrew Miller, bassist Christian McBride, and drummer

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Lewis Nash help Lovano bear down into hard-swinging, muscular grooves and classics by Coltrane, Monk, Mingus, and others. On 3/26–3/31, the quartet comprises trumpeter Tom Harrell, bassist Anthony Cox, and Nash (filling in for the CD's Billy Hart), concentrating on Lovano's own free-flowing compositions and electric melodic interplay between the bandmates. Sets at 9:30 and 11:30 P.M.and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Through 3/23: James Williams's "Intensive Care Unit" with the wonderful Boston-based tenor saxophonist Billy Pierce. 3/27–3/30: Joe Chambers Group with Donald Harrison, Philip Harper, and others. Every Monday, the Maria Schneider Orchestra plays at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Zinno's—A pretty Italian restaurant with a tiny piano on its awning, Zinno's is more dining spot than jazz club, though its musical guests are often pleasant surprises. Every Sunday in March it's Leslie Pintchik, Scott Hardy, and Rich DeRosa. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 3/20: Hot 97's Phat Comedy. 3/21–3/24: Robert Schimmel with Lizz Winstead and Eddie Brill. 3/26: New York Comedy Nights *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 3/24: Jeff Ross; Gregg Rogell; Ray Romano; Greg Giraldo; Dave Attell. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 3/24: Jim Gaffigan; Rich Ramirez; Nancy Redman; Billy Jaye; Brian McFadden; Ben Creed. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club—One of the more intimate comedy spots, with regulars on Comedy Central's "Stand Up Stand Up." *254 Greene St., bet. 8th St. and Waverly Place. (475-5263).*

Luna Lounge—Mondays, it's The Show Formerly Known As Rebar. Shows at 8. *171 Ludlow St., at Houston (260-2323).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Through 3/27: Al Martin; Amy Foster; Mike King; Steve Marshall. Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 3/22–3/24: John Lampert; Eddie Brill; Susie Essman; Melvin George. 3/29: Sam Greenfield; Eric Kornfeld; Billy Jaye; Taylor Mason. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Through 4/6: Julie Wilson. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. Sundays in March, at 9:30 (dinner at 7:30): Lynda Jamison. $50 dinner and show, or $20 music charge plus $15 minimum. *59 W. 44th St. (840-6800).*

Performance

And the Band Plays On

Sans Dylan, Van Morrison, and now even Robbie Robertson, the Band (Carnegie Hall, March 29) bravely faces the century's end. Their new *High on the Hog* has Rick Danko's gangsta apologia, "I like rap music and hip-hop clothes / It sure don't mean I'm out here sellin' dope."

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Pianist and singer Peter Mintun is back for a return engagement here through 5/4. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Through 4/27: Barbara Cook. Tues-Sat. at 8:45 and 10:45. $45 cover, no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

F. illi Ponte—Pianist-singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

La Rivista Ristorante—Singer-pianist Chris Barrett, Tues.–Sat. from 8 to midnight. No cover, no minimum. *313 W. 46th St. (245-1707).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Linda Lavin (TV's "Alice"), who arrived at showbiz stardom with a featured role in Charles Strouse's 1966 musical *It's a Bird, It's a Plane, It's Superman,* is currently expressing

Photographby Elliott Landy.

her appreciation for the favor—as well as covering some of the most witty tunefulness in Broadway history—in "A Lot of Living!," a new cabaret show featuring Mr. Strouse's songs. Through 3/30. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. On Sunday evenings in March at 7:30 and 10, the room's also taking over as host to the special ASCAP series that's been a prominent feature for the past several years at the Russian Tea Room, featuring various cabaret luminaries for one-night-only engagements. The roster this time includes Sharon McNight (3/24) and Laurie Beechman (3/31). $20 cover, with a $15 food-drink minumum; special prix fixe dinner, $30. *30 Rockefeller Plaza, 65th floor (632-5000).*

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Bar 6—Do you have to shave and peroxide your head to work here? Supertrendy and poseurful, but with a well-stocked bar—poison and people. *502 Sixth Ave., nr. 13th St. (645-2439).*

Beauty Bar—Another concept bar from the people who bought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine, it's a henna.) *231 E. 14th St., at Second Ave. (539-1389).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender in whom a request for a neat bourbon inspires paroxysms of self-doubt. *358 Bowery, at 4th St. (475-2220).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

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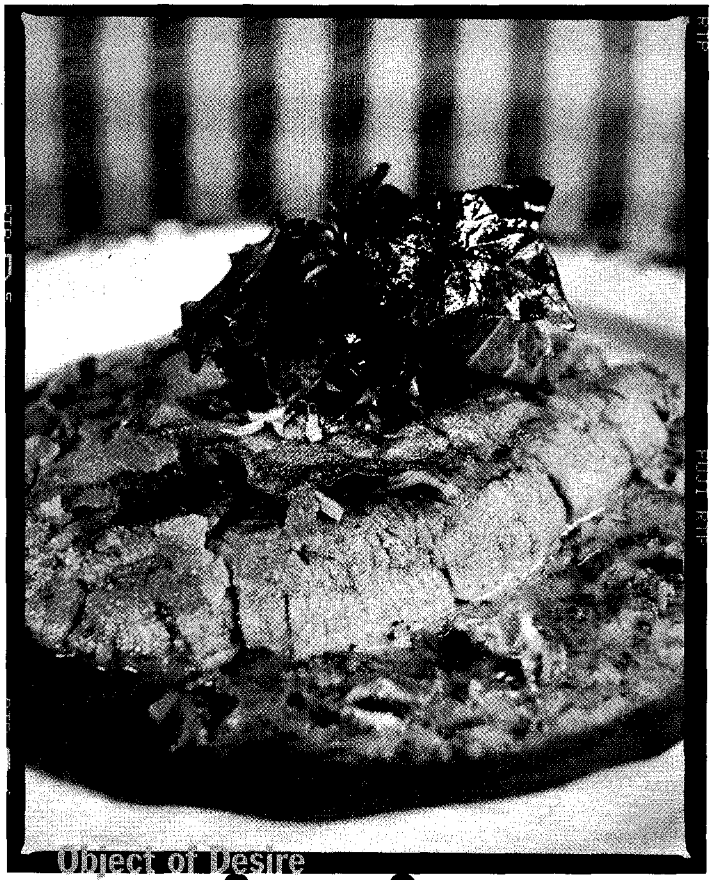

Object of Desire

Season Opener

Picholine's Terrance Brennan gets a jump on the fleeting New York shad-roe season by importing the early-spawning Georgia variety and sautéing the lush, briny eggs with a tangy parsley-caper vinaigrette and pancetta. (35 West 64th Street.)

Photograph by Kenneth Chen.

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the cre-

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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ative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Wavertree* moored at the Seaport Museum. *Pier 17, third floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, third floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 25 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day (try the new Sunday brunch, with live Inca jazz) and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try

Happening
Queens of the Nile

Since earliest antiquity, the yearly flooding of the Nile has been the harbinger of a season of feasting and plenty for Egyptians. For the small but devoted contingent of Egyptian New Yorkers, the annual visit of Nagia El Sayed, a septuagenarian grandmother from Alexandria, is an equally anticipated portent of culinary pleasure. Assisted by her sons, Ali and Moustafa, the proprietors of Kabab Café (25-12 Steinway Street, Astoria; R train to Steinway Street), Grandma Nagia presides over a cozy hole-in-the-wall dining room full of the stimulating aromas of hibiscus tea, cumin-and-cinnamon-scented meatballs, butter-rich and honey-swabbed *fater* (a phyllo-like bread), beef shank with olives and onions, and her soup of pumpkin, celery root, and coriander. And until they run out, there is a satchel's worth of cookies from her daughter's bakery in Alexandria; thumb-size macaroons of potato flour and coconut disappear like potato chips, and sweet, salty peanut clusters are made from nuts that are dry-roasted in the hot desert sands of Aswan. Grandma is in town until the end of the month. Kabab Café looks just as one would imagine a timeless restaurant in one of Mahfouz's novels of Cairene street life might, but, this being the late-twentieth century, Kabab, improbably, has its own Website: (http://members.aol.com/honore 26/Kabab.Cafe.New.York.City.html). PETER KAMINSKY

Photograph by Warren Salowe.

Panino Giusto
-1996-

Shopping

Continental Breakfasts

Two new European cafés renew the old-world tradition of melding marketplace and morning coffee. Panino Giusto *(551 Hudson Street) hopes to become the West Village purveyor of Segafredo coffee beans and essential paella components such as Arborio rice and saffron.* Petite Abeille *(107 West 18th Street) serves all things Belgian, from the famed endive to a Flemish beef stew, and stocks native sweets including honey bread and Dandoy biscuits.*

the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare, from crab cakes to Maine lobsters to Sunday brunch, is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Moran's—Charming and timeless New York City tavern that's been around for 38 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Ristorante De Grezia—A midtown spot, popular among the neighborhood's businessmen, serving gourmet Northern Italian cuisine. *231 E. 50th St. (750-5353). (E) AE, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Zarela—A festive Mexican restaurant with a menu that lives up to its margarita-fueled bar scene, Zarela is known for its authentic regional cuisine. Try the red-snapper hash, chipotle-grilled salmon, tequila-braised chicken, and homemade tamales. *953 Second Ave., nr. 50th St. (644-6740). (M–E) AE, DC.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

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restaurants

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (307-7311). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This casually elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Cafe Un Deux Trois—Theater District landmark serving French bistro food like steak au poivre, steak tartare, and grilled salmon. *123 W. 44th St. (354-4148). (M) AE, DC, MC, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

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surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. *151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.*

Judson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS, TM.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and Richard Leach in charge of elaborate pastry design, the old-world institution has been successfully reborn. Open Sundays. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—French the way it used to be (the place is 41 years old), and thoroughly charming,

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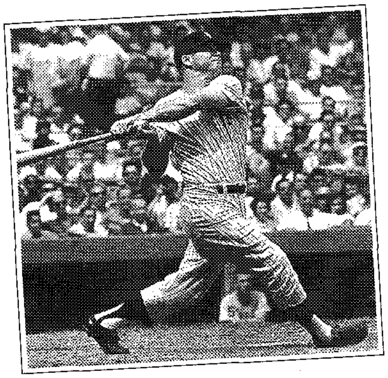

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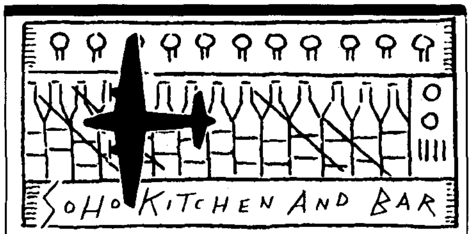

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Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (581-8900). (I–M) AE, DC, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

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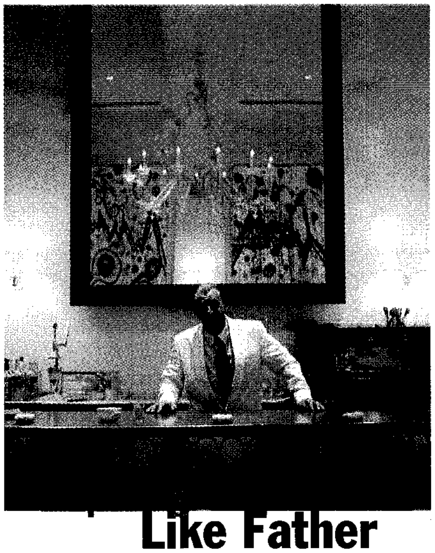

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Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like roast rack of lamb, farfalle with spring vegetables, and crabmeat-and-grapefruit salad. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary French cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. Dinner dancing, starting at nine Thursday through Saturday. *2 E. 61st St., in the Hotel Pierre (940-8185). (E) AE, CB, DC, MC, V.*

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. *1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible

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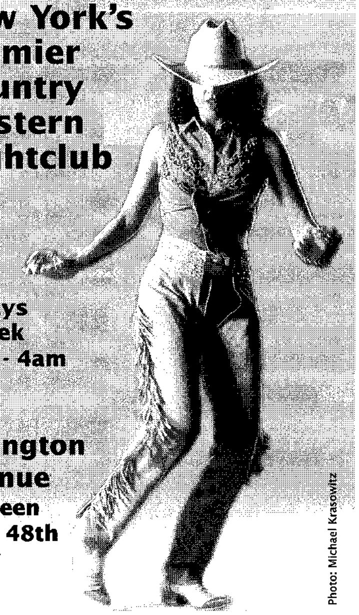

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curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

La Granita—A casually elegant two-story trattoria, serving charcoal-grilled fish, meat, and poultry, and thin-crust pizza from a wood-burning oven. Two fireplaces, and a smoking room for lighting up of a more personal nature. *1470 Second Ave., at 77th St. (717-5500). (M) AE, MC, TM, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Lex—A spot for ladies who lunch, in exactly the right neighborhood. Lots of comfy food like club sandwiches, pot pies, beef stew, and brownies. *133 E. 65th St. (744-2533). (E) AE, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

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China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try the Shanghai weekend brunch. *246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was David Letterman. *235 Columbus Ave., nr. 71st St. (724-4411). Also, Hunan Park Two, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dalí Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, TM, V.*

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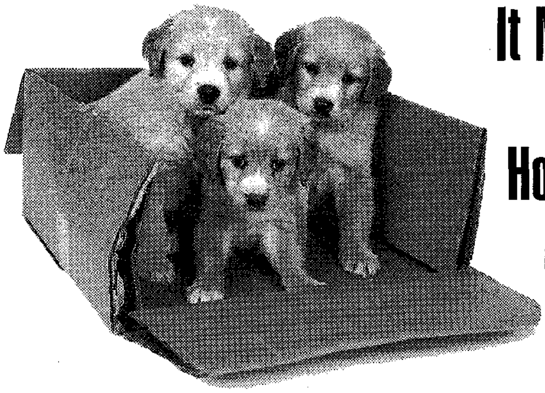

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Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. Closed Monday. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75–61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

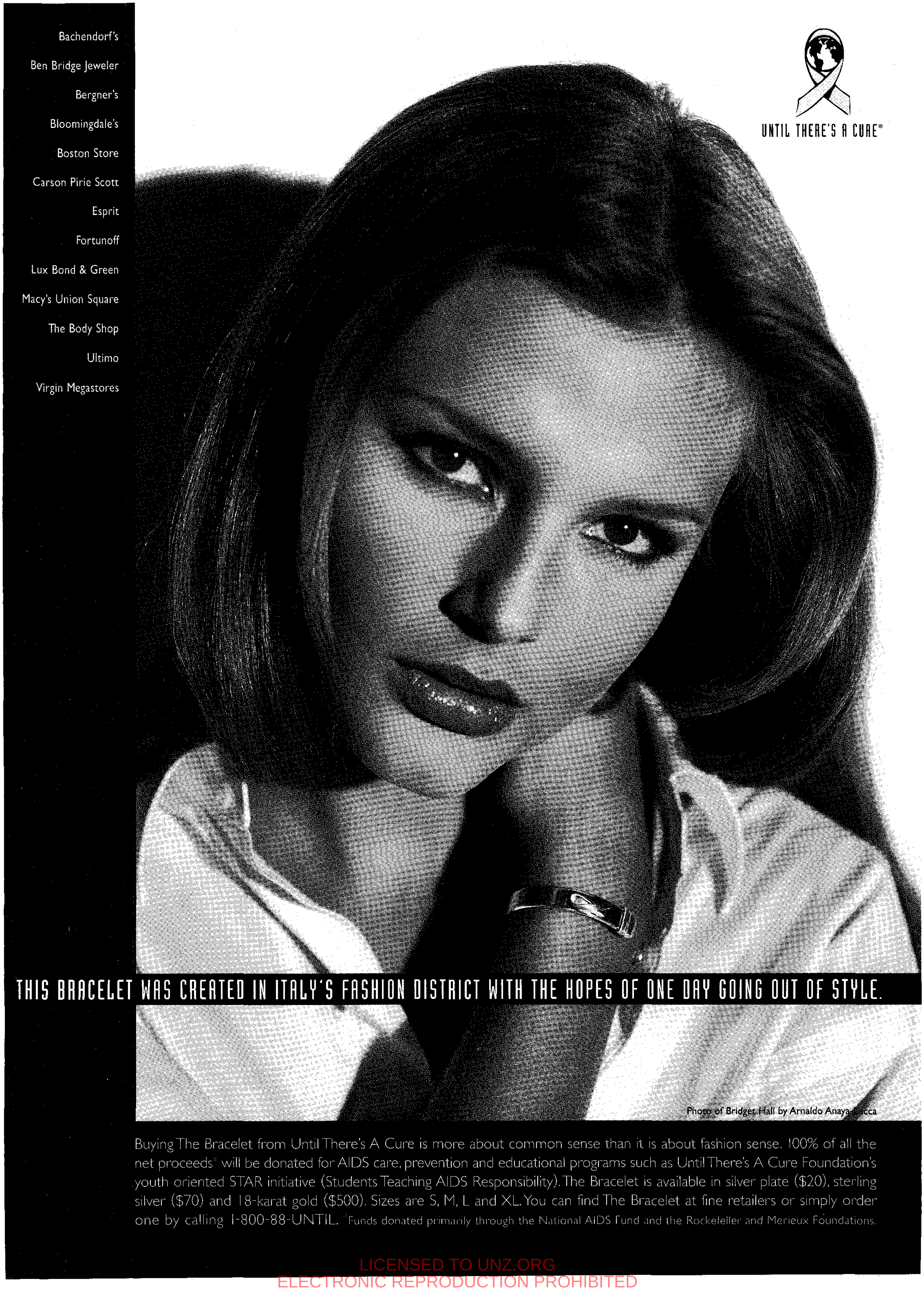
Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*



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Manhattan North Homicide...Martha Says

Radio Highlights

Symphony Hall—3/18: Rimsky-Korsakov's *The Tsar's Bride* and *Scheherazade,* Opus 35. 3/19: Stravinsky's *The Firebird.* 3/20: Berlioz's *Waverley Overture,* Opus 2, and Beethoven's Piano Concerto No. 3 in c, Opus 37. 3/20: Berlioz's *Waverley Overture* and Beethoven's Piano Concerto No. 3 in c. 3/21: Bach's Brandenburg Concerto No. 5 in D and his Orchestral Suite No. 2 in b. 3/22: Mendelssohn's Trumpet Overture in C and Dvořák's Symphony No. 3 in E-flat. 3/25: Rossini's *Semiramide:* Overture; Bartok's Music for Strings, Percussion, & Celesta; Paganini's Moto perpetuo. 3/26: Wagner's *A Faust Overture* and Stravinsky's *Petrouchka.* 3/27: Mozart's Symphony No. 9 in C and Dvořák's Cello Concerto in b. Weeknights at 8, except for 3/27, when it airs at 7; WQXR, 96.3 FM.

New York City Opera Presents—3/27 at 8 (simulcast with Channel 13): Lehar's *The Merry Widow.* With Jane Thorngren, Patricia Johnson, Michael Hayes, Robert Creighton, Carlo Scibelli, George S. Irving, and the New York City Opera Orchestra. Alexander Sander conducts. Hugh Downs hosts. WQXR, 96.3 FM.

New York Beat—3/18: Ronald Kessler on his book *The Sins of the Father: Joseph P. Kennedy and the Dynasty He Founded.* 3/19: Leonardo Carcaterra on his book *Sleepers.* WNYC, 820 AM.

Texaco–Metropolitan Opera—3/23 at 1:30: Bizet's *Carmen.* With Denyce Graves, Veronica Villarroel, Richard Margison, and Sergi Leiferkus. John Fiore conducts. WQXR, 96.3 FM.

Joan Baez—3/21 at 8: "City Folk" host Rita Houston hosts this live broadcast from the Museum of Television and Radio. The evening includes an interview and performance by the singer/songwriter. WFUV, 90.7 FM.

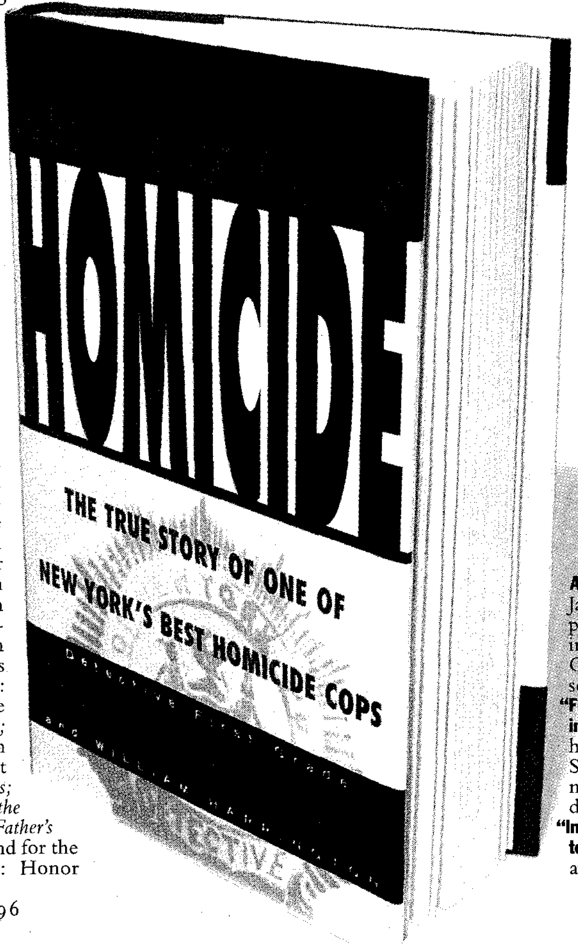
Sunday Night Opera House—3/24 at 8: Nimet Habachy hosts. Puccini's *Tosca.* With Kiri Te Kanawa, Leo Nucci, Giacomo Aragall, Spiro Malas, Malcolm King, Piero de Pama, and the National Philharmonic Orchestra. Sir Georg Solti conducts. WQXR, 96.3 FM.

New York and Company—3/18: Lester Thurow talks about how today's economic forces shape tomorrow's world in *The Future of Capitalism;* Mark Rosenthal discusses curating "Abstraction in the Twentieth Century" at the Guggenheim Museum. 3/19: Marilyn Quayle and Nancy Northcott on their novel *The Campaign;* Judy Chicago on *Beyond the Flower;* Martin Gottfried on *George Burns;* Fred Keleman, who directed *Fate.* 3/20: Linda Lavin on singing at Rainbow and Stars; James Beck on his book *Art Restoration.* 3/21: James Stewart on his book about the Clintons and Whitewater, *Bloodsport;* poet and essayist Albert Goldbarth on his book *Great Topics of the World;* August Wilson on his new play *Seven Guitars;* Todd Solondz on the film *Welcome to the Dollhouse.* 3/22: Mark Arax on *In My Father's Name;* novelist and former defensive end for the Atlanta Falcons, Tim Green. 3/25: Honor Moore on the life of painter Margaret Sargent; Gerald Weissman on *Democracy and DNA;* Alan Brown on his novel *Audrey Hepburn's Neck.* 3/26: Robert McNamara on his book about Vietnam, *In Retrospect;* Robert D. Kaplan on *The Ends of the Earth.* 3/27: Jose Raul Bernardo on *The Secret of the Bulls;* Jane Smiley discusses the best short stories of the past year; Issey Ogata talks about being Japan's premier comedian. Weekdays at noon; WNYC, 820 AM.

The Written Word

Mark Doty, Donna Masini, Constance Greenleaf—3/18 at 7: Reading at the Theatre for the New City, 155 First Ave., at 10th St. (254-1109); contribution suggested.

In Print **When NYPD detective Thomas McKenna refers to his job, he capitalizes the *j.* When he uses the word *celebrities,* he puts it in quotes. At once skeptical and sympathetic, his memoir, *Manhattan North Homicide* (out at the end of the month from St. Martin's Press; $22.95), confirms that nobody knows better than a smart cop that the world is round, or understands as well the play of race and class in it.**



Stanley Crouch and Albert Murray—3/18 at 7: North River Reading Series/Greenwich House Arts, Renee Weiler Concert Hall, 46 Barrow St. (242-4770); $7.

1995 Winners of the National Book Critics Circle Awards—3/18 at 8: This reading celebrates the twentieth anniversary of the National Book Critics Circle Awards. Readers will include Madeleine Blais, Stanley Crouch, Jonathan Harr, John Hockenberry, William Matthews, Carl Phillips, and Robert Polito, among others. Untenberg Poetry Center/92nd Street Y, 1395 Lexington Ave. (415-5760); $12.

Cornelius Eady and Hettie Jones—3/19: Call for time. Prize-winning poet Eady is author of five collections; Jones's *oeuvre* includes poetry, prose, a memoir, and several award-winning children's books. Medicine Show, 552 W. 53rd St. (262-4216); $5.

Phillip Lopate, Elizabeth Macklin, Jane Cooper, Francine Prose—3/24 at 3: Presented by the CCS Reading Series, Civic Center Synagogue, 49 White St., bet. Church and Broadway, three blocks below Canal St. (996-7141). $7 suggested contribution.

Lectures and Panels

Brendan Gill, Eric Nash, Margaret Hall Rogers—3/19 at 7: A celebration of the 150th anniversary of Grace Church, including a discussion of its architectural history and a dramatic reading of its portrayal in literature. Barnes & Noble Union Square, 33 E. 17th St. (253-0818); free.

George Carlin—3/19 at 8: Talking with Joy Behar on the role of humor in their lives and in society, at the 92nd St. Y., 92nd St. and Lexington Ave. (996-1100); $18.

Mark Twain—3/21 at 8:30 A.M.: Panelists Victor Doyno, Karen Finley, John Kenneth Galbraith, Arthur Schlesinger Jr., and Sister Souljah will discuss Twain in general and the publication of the unexpurgated *Huckleberry Finn* in particular. Harold Evans moderates this latest Random House Literary Breakfast. mad.61 restaurant, 10 E. 61st St. (to reserve a seat, call 940-7480); $35.

Martha Stewart—3/26 at 8: Part of the "Conversations with Charlie Rose" series. Stewart speaks at the 92nd St. Y, at Lexington Ave. (996-1100); $18.

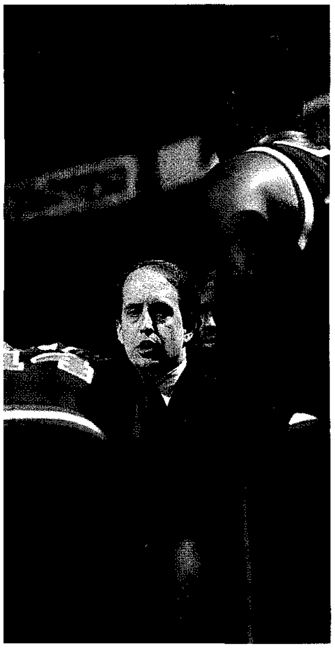
Tours

A Tribute to Jackie—A two-hour stroll through Jacqueline Kennedy Onassis's neighborhood, past the places she loved and frequented. Meeting place: Fifth Ave. at 91st St., in front of the Cooper-Hewitt Museum (call 662-5300 for schedule information); $12.

"From Naples to Bialystock to Beijing: The Multi-Ethnic Eating Tour"—3/23 at 1: A walking tour featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Call 439-1090 for more information and meeting site. $12; $10 students and seniors.

"Immigrants, Radicals, and Notorious Women of Washington Square"—3/24 at 1: Factory workers, scholars, artists, and aristocrats all made their homes in and

Photograph by Wayne Simson.



Sports

What, Him Worry?

A week later, the shock over Knicks management's swift euthanizing of Don Nelson's moribund coaching career has subsided. We have by now heard about new coach Jeff Van Gundy (pictured), 34, the short, balding longtime former assistant—most significantly, that he is a highly regarded Pat Riley protégé who believes in the primacy of hard work, defense, and rebounding. The Knicks attributed their redemptive 104–72 defeat of the Chicago Bulls—the NBA's best team this season, maybe the best ever—to Van Gundy's tough three-hour practice the day before. If only it were that easy. But what can be deduced from Van Gundy's debut, a loss to the 76ers—the league's worst team? Just this: The Knicks' first two games under their new coach confirmed their pre-Nelson identity as the most erratic team in basketball; on any given night, they are both good enough to blow out the best team on the planet and bad enough to lose to the worst. Despite all the smiley faces heretofore, this group has seen its last championship series; Nelson *was* right about the team's talent drain. And unless Van Gundy takes the team to the conference finals, odds are against his returning next year (which may account for his surprisingly cool "What, me worry?" demeanor). Hired in 1989 by Stu Jackson, Van Gundy has been in New York long enough to know Horatio Algers only keep the seat warm for the next Big Name. Last October, Van Gundy philosophized about the "necessities" of coaching in the city to the *Daily News:* "In New York, you have to have stars on the court *and* coaching your team. It is a difficult job for someone who hasn't had as much experience. . . . You can't rebuild here. It is not accepted." *The Knicks host the Indiana Pacers March 20 at 8 p.m.* JOHN DIOSO

around Washington Square. Historian Joyce Gold leads a three-hour tour of the neighborhood. Meet at the Washington Square Arch; call 242-5762 for further information. $12.

Night Court—3/27, 7 to 10: See the system in action, and meet the judges, police, district attorneys, and court staff as well as clients in the court and in the pen. The tour leader is Judge Jerome Hornblass, Justice of the Supreme Court of New York. Call the 92nd St. Y at 996-1100 to register. $30.

Fairs and Festivals

New York Armory Antiques Show—3/20–24: The first Wendy Antiques show of the spring brings a wide selection of seventeenth, eighteenth, and nineteenth-century American, English, French, Oriental, and Continental furniture and decorative accessories to the Seventh Regiment Armory, Park Avenue at 67th St. Hours: Wednesday, 4–9; Thursday through Saturday, noon to 9; Sunday, noon to 6. Admission is $10. For further information, call 472-1180.

New York Coliseum Antiques Show—3/23–24: More than 300 dealers from around the country will offer garden antiques, prints, textiles, ethnic and tribal art, silver, jewelry, vintage fashions, books, and ephemera at the New York Coliseum, Columbus Circle, 59th St. and Broadway. Hours are Sat. 10 a.m. to 7 p.m., Sun. 11 a.m. to 6 p.m.; admission is $10. Call the Stella Show Management Company at 255-0020 for further information.

Exhibitions

The Avant-Garde Letterhead—Through 5/8: Letterhead is not (yet) a casualty of progress, but today's formal stationery is memorable generally when someone consequential has scribbled on it. Not so the early-twentieth-century writing paper and ephemera created by modernists such as F. T. Marinetti, Kurt Schwitters, Herbert Bayer, and El Lissitzky. This National Design Museum exhibition is on view at the American Institute of Graphic Arts (*not,* as was indicated in a previous week, at the museum itself, which is temporarily closed). The institute is located at 164 Fifth Avenue. Call 860-6898.

Design Brooklyn—For the curators of "Design Brooklyn," the impulse to connect then and now was irresistible. In the late nineteenth century, the borough (then still a city) was a capital of the Five Black Arts. Today, prominent artisans such as Evan Hughes (furniture), Michael Ayoub (glass), and Bonnie Lynch (ceramics) are based there, and it is their work, and the work of their peers, that "Design Brooklyn" is exhibiting at the Rotunda Gallery. "One special link between the past and the present," the curators explain in notes that everywhere emphasize the borough's heritage, "is the work spaces artists are using today. Many of the artisans featured in Design Brooklyn work in warehouse buildings, often located in waterfront communities, that once housed their nineteenth- and early-twentieth-century predecessors." That the artists use those spaces because they are affordable, and that they are affordable because the factories have long since departed—taking with them hundreds of thousands of jobs—lends this show considerable poignancy. Its very conception is an insistent reminder of how David Provan's "whimsical modernist statements" and Steven Montgomery's "fanciful teapot in the form of a V-8 engine" are subject to prosaic issues of supply and demand (many of the objects, incidentally, will be up for sale). One notices the beauty and utility of the artisans' work, the literal fragility of some, and—much more so than in most exhibitions—the economic vulnerability of all. (133 Clinton Street, Brooklyn; call 718-875-4047).

Sports

Basketball

Two Days in March—Poor Reggie Miller. Reggie, who loves kicking (as well as grabbing his crotch and making the choke sign at) the Knicks when they're down, was thirteen days too late. This week represents a true test of the Knicks' mettle under new head coach Jeff Van Gundy. If they can't get up for the Pacers at the Garden, Reggie will do worse than call them yellow. Wed., 3/20, at 8 vs. Indiana. Thurs., 3/21, at 8:30, it's the rematch. Michael, Scottie, and Dennis (presumably after going home and making love to their wives and girlfriends) will be ready to avenge last week's blowout at the Garden. Think Patrick Ewing's going to tell Scottie the United Center is *his* house? At Chicago. Sun., 3/24, at Dallas.

Greatly Lowered Expectations—Butch Beard has stopped uttering the word *playoffs*. No surprise, that. What is surprising is that in spite of the Nets' low expectations, the players are still talking postseason—at a point in the season when they needed a sweep on a road trip vs. three very beatable teams, the Nets aimed for, and got, and were satisfied by one win. Maybe it's because the players believe that old standard that you can't fire the team. (See Mahoney, Brian; Nelson, Don.) Tues., 3/19, vs. Vancouver at 7:30. Thurs., 3/21, vs. Denver at 7:30. Fri., 3/22, at Detroit at 7:30. Sun., 3/24, at Milwaukee at 3:30.

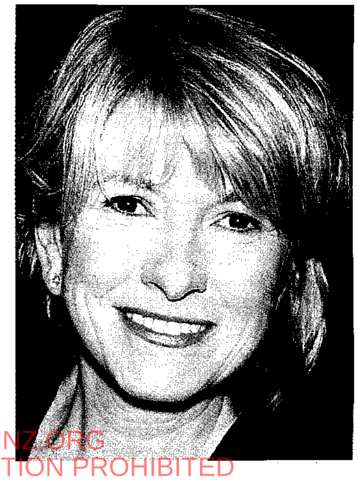
Hockey

Breaking the Ice—*Northeast, Atlantic, Central, Pacific* . . . the division headings in the NHL are no easier to keep straight than when they were named after ghosts from hockey's ancient past. The league's real divisions are firmly in place now, however: Teams with nothing to lose versus teams with everything to gain. The Rangers face the starkest contrast: The woeful Oilers, followed by the desperate Bruins, who need every point they can get to sneak into the eighth and last playoff spot. Then comes the game of the week, on Sunday night (an unusual late start because the circus has to pack up its elephants, sheathe the Human Arrow, and leave the Garden). Mario Lemieux—the Human Scoring Machine—and the Penguins arrive to try to knock the Rangers from the top playoff seed. Bad things seem to happen in Rangers-Penguins games: Their last meeting produced not only an overtime Rangers loss but a retorn groin for Mike Richter. Rangers vs. Edmonton, 3/19 at 7:30; at Boston, 3/23 at 1:30; vs. Pittsburgh, 3/24 at 8. This is also the time of year when a suffocating defense suddenly becomes sexy. Which means you're going to have to bypass the V-chip if you want to watch the Devils. Dull and bickering in December, dull and closing in on home-ice playoff advantage in March. Devils vs. Boston, 3/20 at 7:30; vs. Chicago, 3/22 at 7:30; at Islanders, 3/23 at 7. The only Islanders playoff question: Can they extract a

Happening

Home Fires Burning

Martha Stewart speaks, presumably not about her forthcoming unauthorized biography, at the 92nd St. Y on March 26 at 8. Call 996-1100 to reserve.



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Solutions to last week's puzzles

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serious young prospect from a contender in exchange for Wendel Clark by the Wednesday trading deadline? Islanders at Philadelphia, 3/19 at 7:30; at Florida, 3/21 at 7:30; vs. Devils, 3/23 at 7.

Online

RADIOHEAD—The quintet from Oxford will chat with their fans in the MTV area of America Online: 3/18 at 9 P.M.

Alan Dershowitz—Defender of the publicly condemned, Dershowitz has made himself into a household name representing Claus Von Bulow, Mike Tyson, and O. J. Simpson. What price fame? Discuss his career choices with him in the *People* magazine area of CompuServe: 3/20 at 9 P.M.

New Messiahs and Walt Mink—Transplanted three-piece from Minnesota talk about their mélange of "dreamy pop and amphetamine jazz" that just secured them a deal with a major label. On SonicNet: 3/20 at 8 P.M. *http://www.sonicnet.com*

Online Cinema Awards—Rosie O'Donnell (who types eight wpm) hosts this virtual awards party from Planet Hollywood in Los Angeles. Ought to be almost as thrilling as the Oscars. On America Online: 3/20 at 10 P.M.

Israeli Consul-General—Collette Avital, a prominent spokesperson for Israel in New York, talks about the state of the Middle East Peace Process in light of the recent terrorist events in Jerusalem. Speak with the consul-general in the *New York* Magazine Forum Thursday, 3/21, at 9 P.M. On CompuServe, *go* NYTALK.

Apollo 13 Commander—Jim Lovell, the astronaut portrayed by Tom Hanks in *Apollo 13*, chats on the night before the Oscars about his ill-fated mission and his thoughts on the accuracy of the film, which could get the award for Best Picture. On America Online, keyword *space*: 3/24 at 8 P.M.

Backstage at the Oscars®—Join eDrive founder Michael Bolanos and Hollywood columnists Marilyn Beck and Stacy Smith live from the Academy Awards. Ask those gritty questions the toadying journalists always miss, while you have the chance. On CompuServe: 3/25 at 9 P.M.

Events

NYC NET Presents the Internet—3/23 at 12 noon: The gay-and-lesbian online service hosts a free introduction to the Internet and the Web for anyone interested. The Gay & Lesbian Community Center, 208 W. 13th St., at Seventh Ave. (268-9285). Conferences last about one hour. Send suggestions to runnette@emedia.net

Shopping Seventh Heaven

The first big-time antiques show of the season brings Tibetan and Japanese arts, as well as a dependably massive selection of European and American furnishings, to the ***New York Armory Antiques Show*** *(at the Seventh Regiment Armory) from March 20 through 24. See listings.*

kids

Trombone Tryouts...Tightrope...

Children's Events

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Bright Lights, Big Top—A human arrow, tightrope walkers, lions, elephants, and clowns perform in **Ringling Bros. and Barnum and Bailey's** self-proclaimed—and seldom-contested—Greatest Show on Earth. Madison Square Garden, Seventh Ave. at 33rd St. (307-7171), 3/21–4/28; $10 to $35.

Musical Selections—Got a child who can't decide whether to scrape or blow? Accomplished musicians whose average age is 10 will perform in two short concerts and discuss, along with their teachers, what's fun and what's frustrating about violins, French horns, and other orchestral instruments. Staff members of the **InterSchool Orchestras of New York** can advise parents about the feasibility of renting, buying, or borrowing specific instruments and can recommend teachers and orchestras. Suitable for children ages 4 and older (some scholarships are available). Concerts are at 1 and 3, the hands-on workshop from 1:45 to 2:45, on 3/24. Other activities at the museum this weekend include designing your own quilt square, using the colors and images of spring. **Children's Museum of Manhattan,** 212 W. 83rd St. (721-1223). General admission to the museum is $5, $2.50 for seniors, free to under 2s.●

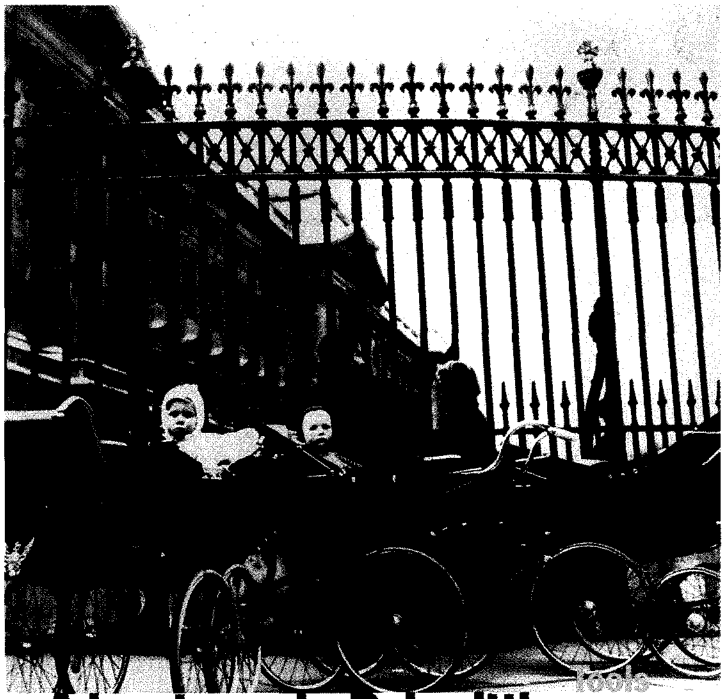
By and For Kids—Stephen Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street* is performed by students at **The LaGuardia High School of Music and the Performing Arts**—who've had some coaching and pointers from New York City Opera principal artists and production staff. 3/22 at 8, 3/23 at 3 and 8; Amsterdam Ave. at 64th St. (496-0700, ext. 2401); $6; tickets are available at the school in Room 323 or at the door. Plays written by Hell's Kitchen kids and performed under the auspices of the **52nd St. Project** by professional actors are always inventive, free-wheeling, and highly polished. Loosely based on a "Take Charge" theme, this season's crop is performed 3/22 at 7:30, 3/23 at 3 and 7:30, 3/24 at 3 and 7:30. HB Playwright's Foundation, 124 Bank St. (bet. Greenwich and Washington Sts.; 642-5052). Admission is free; reservations are required. *Step on a Crack,* about a 10-year-old girl dealing with her father's remarriage, is performed by students in grades 9 through 12, members of City Lights Youth Theatre, 120 W. 28th St., second floor (262-0200). 3/22 at 7:30, 3/23 at 2:30 and 7:30, and 3/24 at 2:30. Admission is $5; reservations are recommended. *You Make the Call!* is an interactive performance geared to kids ages 5 and up, by accomplished improvisers Katha Cato, Buddy Carlton, and Patricia Galante and children involved in acting classes at the settlement house. Audience suggestions and casting ideas determine what the show is all about. 3/23 at 2. **The Henry Street Settlement Abrons Arts Center,** 466 Grand St., at Pitt St., on the Lower East Side (598-0400). 3/23 at 2. $4 for children, $6 for adults.

"Wall to Wall Folk"—Drop in on a free twelve hour program of international folk music, with hundreds of performers, including Jean Ritchie, Odetta, Tom Paxton, David Amram, and groups that reflect musical traditions from Mississippi to Armenia, Scotland to Korea. 3/23, from 11 A.M. to 11 P.M. **Symphony Space,** 2537 Broadway, at 95th St. (864-5400). Seating is on a first-come, first-served basis. The entire show will be broadcast live on WFUV-FM (90.7).●

Big Kids' Theater—*Selkie,* an award-winning play about a 14-year-old whose search for her own identity is bound up with the mythology and rural life of the northern-Scottish coast, where the play is set. 3/22 at 8, 3/23 at 8, 3/24 at 3. **Frederick Loewe Theater,** 35 W. 4th St. (998-5867). General admission is $8, students and seniors $5. **Freestyle Repertory Theatre** presents three improvisational formats, not specifically intended for family audiences but suitable for older kids. Call for schedule. **John Houseman Studio Theatre,** 450 W. 42nd St (642-8202); $15. *The Spirit of Life,* presented by the **Circle in the Square's** Suitcase Theater, looks at the struggle of the Jewish people during the Holocaust. Suitable for children ages 9 and up. 3/24 at 11. **Kaufman Theatre,** 534 W. 42nd St. (307-2709); $10.

Youth Movement—Forty exceptional young dancers who attend Eliot Feld's tuition-free New Ballet School perform in two programs. *Hello Fancy,* 3 *Commedia Dances,* and *Sleep Study* are danced 3/24 at noon and 3/30 at 2, *The Jig Is Up* and *Meshugana Dance* 3/23 at 2 and 3/31 at noon. **Joyce Theater,** 175 Eighth Ave., at 19th St. (242-0800); $18 for adults, $10 for children.

Shows for Little Kids—J. P. Jarrett, billed as a "singer illusionist," gets the audience to help make ghosts float and bunnies appear out of nowhere in a show called *Altered Reality.* Sundays at 12:30 and 3 through 5/26. **Theatre East,** 211 E. 60th St. (838-8528); $12. An elegant Spanish version of *Cinderella,* replete with bullfights and a prince named Pépino, is at the recently renovated **Swedish Cottage Marionette Theater,** mid–Central Park at 81st St. Performances are Tues. through Fri. at 10:30 and noon and Sats. at noon and 3. Reserve by calling 988-9093; tickets are $5 for adults, $4 for children. A musical version of the same ever-popular story, performed with rod and hand puppets, is presented by the **Papageno Puppet Theater** Sats. at noon, through 4/27, at the Brownstone School, 128 W. 80th St. (874-3297). Reservations required; $6, free to children under 2. Professor Putter, part scientist, part magician, performs with his "Gadgetorium," 3/23 at 1:30 at **West End Gate Cafe** (where a lunch is available before or after the show), 2911 Broadway, at 113th St. (877-6115); $7. *Feeble Fables or the Princess and the Rock,* where the audience has a chance to match its wits against the Terrible Tongue Twister Tangler. 3/23 and 3/30 at 1; **Here,** 145 Sixth Ave., one block south of Spring St. (647-0202); tickets are $5. Magician Shawn O'Toole brings his *Amazing Shawnee* dancing birds and bunnies to **Wings Theatre** Suns. at noon through 3/31; 154 Christopher St. (627-2961); $5. *Schoolhouse Rock Live!* is at the **Lamb's Theatre** Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10, Sun. at 3; 130 W. 44th St. (239-6200); $20 to $25. **The Puppet Company** presents *Franklin the Wizard,* a musical marionette fairy tale; 31 Union Sq. W., at 16th St., Loft 2B; Sats. and Suns. at 1 and 3, through 4/28; $7.50. Reserve (741-1646).



Tools

Adventures in Babysitting

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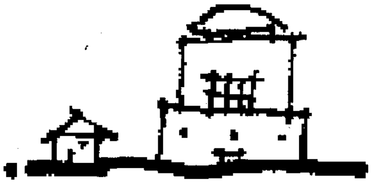

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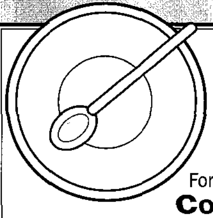

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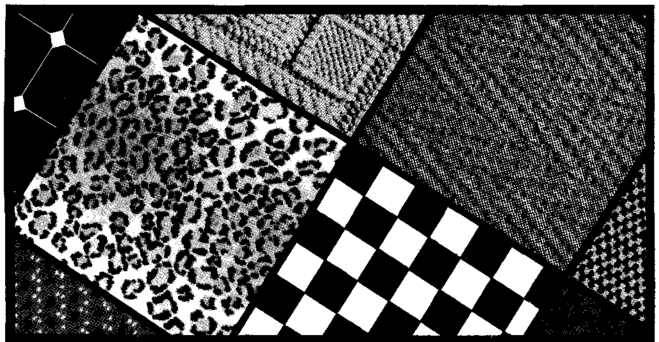

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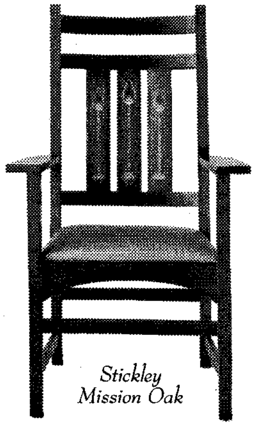

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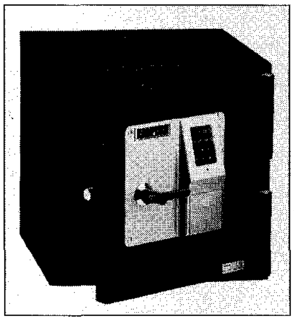

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Our Readers Are Frequent Travelers Who Explore Their Own Backyards

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Call Chris Lutkin at:
212-545-3673 or fax: 212-779-2449
to place your ad or for more information.

Issue Date: 4/8 **On Sale: 4/1**
Deadline: 3/22

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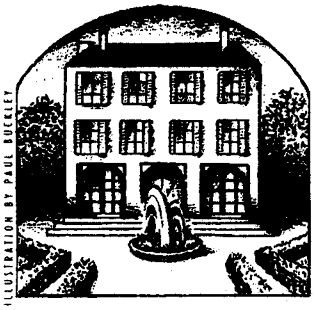

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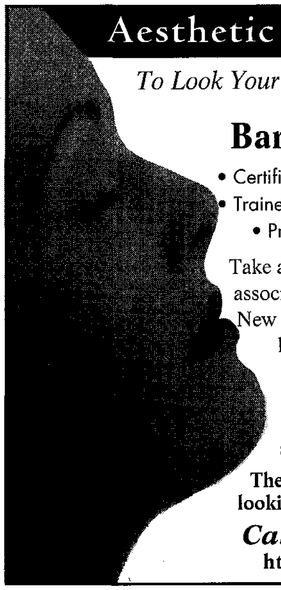

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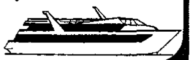

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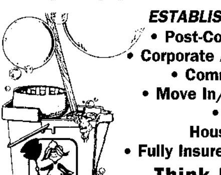

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Help Me Find You!—An adventurous, kind, prominent corporate president with passion for the arts, fitness, giving, travel. Dynamic, handsome, 40, muscular, tall, funny. Seeks affectionate lady under 35 - educated, tallish, upbeat, to share a dream life. Reply requires phone/photo. 5889 ✉

Tired Of Dating Rat Race—Slender, athletic Jewish man, 5'10", 41, seeks that special woman with sparkle in her eyes, for long-term relationship. I enjoy sports, movies, fine/casual dining. Seek like-minded, attractive woman with good sense of humor, 30-38. Note/photo. 5868 ✉

Widower—6', seeks affectionate blond, 30 plus, to socialize and dance. 5882✉☎

You Won't Be Disappointed—Very handsome, 43, MBA, trim, 6'1", successful, athletic, warm, looking for serious relationship with pretty, 30-something female counterpart who possesses similar qualities. Photo. 5810✉

This Is It—I am woman - 5'6", physically fit, mentally sound, intellectually curious and emotionally ready. You are man - 48-63, tall, responsive, successful...and willing and able for come what may. Let's make a deal. Note/photo/phone. 5819 ✉☎

Sensitive, Caring, Good-Looking—Jewish guy, 53, 5'10", 183 lbs, a real romantic, seeks woman to put on pedestal and love forever. Enjoy fine dining and good conversation. If you respect sincerity, honesty, intelligence and a real nice guy, then please respond. 5849 ✉☎

Wall Street Knockout!—Successful, 5'7", *great legs/body, athletic, pretty,* passionate, affectionate - seeks bright, fit, tall male sweetheart, 45-55. Photo. 5874✉

Truly Nice Guy—49, muscular and blue-eyed, with trim beard, longs for his female counterpart who is open, honest and communicative (trust is key to a sharing, *caring relationship). You should be bright,* fit and trim (athletic build a plus), politically moderate/liberal, compassionate, sexy, affectionate, and comfortable with little or no makeup. I love movies, travel, sports, Scrabble, dancing, cuddling and bringing flowers. Though not without fault, I have a big heart with much to give to the right woman. Note (nongeneric)/ photo appreciated. 5904 ✉ ☎

Let's Be Special—Handsome, Jewish, 37, affluent MBA, NYC, happy, caring, craves hugs and kisses. Seeking thin, pretty woman with smarts, passion and smiling face, to be my forever soul mate. Note/photo/phone. 5865 ✉

Along The Pathways Of The Heart—There are places I've not been... This 5'9", muscularly built, blue-eyed, brown-haired, handsome, college-educated, single Jewish male, 42, is looking for that special lady to journey with. While chemistry is a must, the woman I'm seeking is single and white, loves the out-of-doors, quiet dining, intimate conversations and rollerblading! An enthusiastic approach to life is a big plus. When I'm not out enjoying myself, I own and operate a successful business. If you are between 28-38, vivacious, bright, warm, slender, principled and in good shape, send a note and photo. I promise to respond. 5818 ✉

30 Days In NYC—White male to show professional woman the best of NYC in her spare time. Please be 45-60 years, gentleman, financially secure, intelligent, globally oriented. Points for someone who is looking for a serious relationship. Photo/stat/number. 5887 ✉ ☎

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Sensuous, Creative Brunette—50s, refined, cultured, city/shore - seeks like man for what we make of it! 5883 ✉

I Could Be Your Girl—If you remember a warmer time and would like to experience something worthwhile again, this warm, bright, attractive female, 47, would like to hear from you. The chemistry could be right - and it's definitely worth the stamp. Note/phone. 5807 ✉

Successful And Down-To-Earth—Single white male, solid, Ivy League-educated, handsome, fit, 38, seeking a very special, confident lady with character, for honest and mature relationship. Note/photo preferred. 5806 ✉

Handsome Judge—Athletic, intellectual, artistic...seeks pretty, slim Jewish professional, 38-48, with similar interests. Photo a must. 5822 ✉

Pretty, Sweet, Successful—Warm, sensitive, 35, Jewish female - very smart, lots of energy. I love sports, theater, traveling, cooking. Looking for tall, handsome, very successful, romantic, warm male, with love for family and future. 5797 ✉☎

Got Spunk?!—Attractive professional woman, 5'7", 41, slim, youthful in looks/ spirit, down-to-earth, city dweller with *playful sense of humor and varied interests.* Seeks open, good lookin', fit man, 33-43, with intelligence, wit and an appreciation of city life. Note/photo. 5886✉☎

Upbeat Jewish Guy Wanted—Who is bright, lively, 49-58, 5'6"-6', by professional, slender blue-eyed blond, to *share theater, outdoors, art, travel, Sinatra* and more. Photo appreciated. 5845 ✉ ☎

Successful Professional Man—50, divorced, seeks professional woman, 40-50, for serious relationship. 5800 ✉ ☎

Elan Expected—Attractive male, 6', 60, athletic, well-educated (JD/MBA), seeks slim Christian female, 35-50, blond or redhead, nonsmoker. Photo. 5897 ✉

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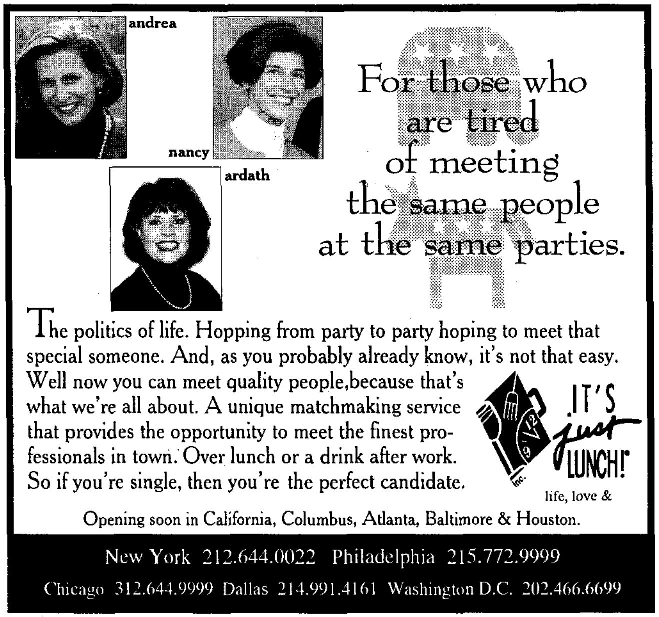

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Springtime New York—Very successful, well-established white male seeks a 30-something female for love and marriage. I am 46, divorced, no children, a finance professional, Christian but nonreligious, tall, very athletic, amorous and adventurous, with a city/country life style. I have a broad range of interests and have the capacity to love and a willingness to share and compromise. You are young at-heart but experienced enough to know that something wonderful can happen during springtime in New York. You enjoy champagne and sunshine, bubbles and balloons, ribbons and rainbows, mountains and museums. Please be caring and communicative, socially graced but a bit of a rebel. Note and photo are a must. 5805 ✉

Refreshing Prep School Beauty—Youthful, shapely, petite and sweet...early 40s, divorced Jewish female - class act, with Master's degree, who enjoys laughter, cuddling, tennis, golf, poetry, cooking, dancing and nurturing a relationship... seeking Jewish male - established, fit, a caring listener, who is tender, humorous, has a sense of self and is ready for a loving relationship. Note/phone please. 5918 ✉☎

Handsome And Sincere—MBA/business owner, 37, athletic. I enjoy bicycling, travel, dining, movies and plays, reading, finance. Looking for brains and beauty in kind and affectionate, passionate, refined and fun single female, 21-36, for a committed, loving relationship. Photo appreciated. 5841 ✉

Youthful, Sexy—Tall, slim blond, 44, seeks financially secure, fun-loving man, 45-60. Note/photo a must! 5911 ✉

Impulsive, Passionate—5'9", divorced, 37, somewhat poetic, very attractive, sophisticated lady with two children, lives in NJ - seeks worldly, witty and wise friend/lover/soul mate. 5835 ✉ ☎

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Boston Chiropractor—Jewish, 39, very handsome, tall, successful and fit, with New York roots and wit - seeks attractive, energetic Jewish woman, who is bright, perceptive, humorous, sensual and athletic, 27-39, for a healthy life style, marriage and family. Note/photo. 5826✉

Engaging, Warm, Attractive—Down-to-earth, divorced, Jewish professional woman with a child - seeking Jewish, nonsmoking man, 45-55, to enhance a good life. 5873 ✉ ☎

Professional NJ Man—Looking to start spring on first tee with 39-49-year-old, attractive, fit, professional, successful woman. Note/phone/photo. 5833 ✉ ☎

Attractive, Divorced Jewish Male, 54—Bright, sense of humor, sensual, athletic. Seeks pretty lady, kind and gentle, for fun, romance, future. Photo a must. 5846 ✉

Beauty, Brains, Charm—And a good tennis player, too. Slender, shapely, sweet, Jewish professional female seeks commitment-minded mensch, 35-45. 5801 ✉ ☎

Greek Elegance—Beauty and class... Shapely professional - many attributes and passions, seeks man of substance and integrity, 48 plus, NJ/NY. 5843 ✉

Media Bytes—Tall European female, very attractive, slim, intelligent and cultivated, athletic, seeking compatible male counterpart in 50s. Photo/note, please. 5871 ✉

Elegant, Smart West Indian Woman—39, divorced, ex-model, successful writer and literature professor, PhD, lives in New England and NYC. Loves: animals, art, cinema, cooking, music, reading, the sea, sports (soccer, cricket, track), traveling. Hoping to meet single "simpatico" male, any race, 35-55, kind, smart, with a good sense of humor, to share any of the above interests, and maybe eventually a lasting partnership. Open to long-distance/international relationship. 5878 ✉ ☎

Secure In NJ—Low-key, sensitive man, Jewish, slender, semi-retired, 61, tall, seeks lady, very fit/tall. 5821 ✉ ☎

Tall, Blond Nordic Type—Of Italian descent - 41, fit, handsome, intelligent, educated, successful businessman who loves children - looking for intelligent, attractive professional woman, 29-41. Must have sense of humor and be interested in long-term romance and fun. Please respond with note, photo and phone number. 5872 ✉

Warm Smile, Heart Of Gold—40, 5'11", Jewish, Upper East, never married, enjoys travel, dancing, sports, shopping, beaches and Broadway. I'm athletic, honest, successful, fun, sincere and affectionate. Young at heart, love kids and big dogs. My baby-blue eyes are looking for a very nice Jewish woman (30-40) who smiles, is honest, athletic, romantic and physically fit. Solid family values, commitment and all the rest. Kids okay. Nonsmoker. Note/photo. 5825 ✉ ☎

City Guy Seeks City Woman—I'm tall, handsome, Jewish, 46 years old. 5870 ✉

Absolutely Gorgeous—Extremely intelligent, fun, affectionate, single, white Catholic female, 27, 5'4", seeks same in single, white Christian male, 30-36. Loves travel, outdoors, good times - appreciates honesty, maturity, looks, brains, wit, success (career, educational attainment). Has long brown hair, deep brown eyes, very fit, curvy figure, great career, MBA and great sense of humor. Note/photo. 5817 ✉

Modern Dancer Turned Teacher—Attractive, green-eyed, 39, 5'6", 118 lbs. Art lover with broad tastes - Lollapalooza to La Traviata, Outsider Art to the Met. Looking for financially secure, good-looking professional guy, 35-45, with similar interests and downtown edge. Serious intentions and emotional stability essential. Photo/phone, please. 5903 ✉

Adorable, Petite Redhead—Jewish female, 34, seeks professional, athletic Jewish male, 30s, for romance. Note and photo. 5922 ✉ ☎

Sublime Virtues—Elegant European lady, 40, very athletic, seeks a first-class gentleman for ever-lasting love. Note/photo. 5861 ✉

Slim, Seductive, Leggy Lady—Seeks elegant, successful, charming man. I'm 48, 5'8", red hair, blue eyes. You are smart, refined, good-looking and affectionate. Note/photo preferred. 5814 ✉

Singled Out—Enter to win the "Date of a Lifetime" sweepstakes. One grand prize-winner will have an opportunity to meet a 32-year-old Jewess with a flair for fun and a mind for business. To enter, please describe your scariest dating experience. Extra points for humor. Photo requested. Fitness freaks not eligible. 5828 ✉

Successful Businessman—44, white, enjoys movies, travel, theater, sunsets, museums, romantic settings and suburbs. Seeks honest, slender woman, 30-39, who wants children and marriage and is not a time waster. Photo/phone. 5847 ✉

Serious About Settling—Down. Brainy blond, pretty, professional Jewish woman, 40, 5'4". Conservadox, intellectual, irreverent, honest, warm, balanced, gracious, funny. European sensibilities. Conservative but cool. Believe that smart is sexy. Recent passport stamps: Prague, Budapest, Vienna. Love books, history, multicultural arts, movies, Israel, NYC. Seeking haimish, multidimensional, very successful, low-key Jewish guy, 46-58, for love, laughter, little ones (yours okay), in a traditional Jewish home. Note/phone. 5890 ✉

Brown Eyes Of March, Yes—Quintessential me seeks essential you, indoors, outdoors, upbeat, yes. Adventurous, earthy, (com)passionate, confident(ant), yes. Me? Older professional woman. You? older professional man, 62-70, yes! 5880✉

Sensitive, Artistic, Attractive—Warm Jewish male, professional, 33, seeks female - friendship and maybe more, 25-40. Note/photo preferred. 5921 ✉☎

Motown-Bred Manhattanite—Single white female editor with good looks, a good laugh, and the for-realness and jazz/R&B rockability of the Rust Belt... seeks sensual, reliable, professional single/divorced white male, age 40-50, with the wit, savvy and romance of NYC. 5901 ✉

Dark-Eyed Beauty—Loves to laugh - warm, articulate, creative, adventurous. Seeks playful, *intelligent, interesting* man, 47-57. Note/photo appreciated. 5895 ✉

Very Good-Looking—Well-built, single Jewish male, 28, 5'11", 180, extremely passionate and very picky, believes lust and attraction are most important in a relationship. Seeking female, 20-28, with *same qualities. Send photo.* 5834 ✉

Gentleman—38, seeking a woman, 27-38, who still believes in love, marriage and a family. 5881 ✉

Blond, Attractive MD—European heritage - loves art, travel, healthy living. Seeks secure, intelligent man, 64-70, for fun and friendship. 5836 ✉

Always Optimistic—Recently divorced, very special lady seeks 40-plus, upscale man who has also experienced great joy and success in life. Bergen County a plus. Note/photo. 5824 ✉

100-Percent Female—Sweet, affectionate, warm, supportive, slim, pretty woman - loves music, romance, animals, the arts, shopping. Seeks one good man over 43. 5803 ✉

Spiritual Woman—5'4", slim, cute, fit, Ivy, artist/entrepreneur - seeks male counterpart under 46. 5840 ✉ ☎

Handsome, Intelligent, Successful—Down-to-earth guy, 6'1", 35, blond, athletic professional. Seeking intelligent, attractive female (25-45) for relationship. Note/photo, please. 5893 ✉

Engaging Jewish Woman—50s, *professional, romantic, seeks fun-loving, secure,* sincere male who enjoys travel, theater, museums, concerts, long walks. 5885 ✉☎

Please Dance With Me—Warm, eccentric, successful architect/entrepreneur, male, 42, 5'10", 150, blue eyes. *Seeking single female, 26-36, with* adventuresome spirit, who hopefully is athletic, enjoys the country as much as the city, and who is ready to commit to an uncomplicated life style. Must be interested in a serious relationship and possible family. Note/photo/phone. 5811✉☎

Warm, Pretty, 40-Year-Old MD—5'9", blond, in-shape mom of one - seeks caring, fit Jewish man, 40s, nonsmoker. Photo appreciated. 5809 ✉ ☎

Slim And Sexy—39-year-old Jewish female, green eyes and brown hair, who has a zest for love, life, family and sports - seeks an athletic male with similar interests. Photo please. 5916 ✉ ☎

Sexy And Successful—Handsome investment banker, 27, Catholic, seeks bright, very attractive female for special, loving relationship. Photo/note. 5804 ✉

Sexy, Young Jewish Woman—Great curves, strong mental stability, tired of climbing the corporate ladder, tired of futile relationships, very active. Knicks, movies, good music a plus. Looking for an attractive man, 38-45, who's funny and an overall strong person, for a committed relationship. Send phone/photo. 5838 ✉

Elegant, Sensual, Italian—Seeks sophisticated Italian man, 40-50, who is high-level in passions, profession and pursuit of la dolce vita. Note/photo. 5902 ✉

Slim, Attractive, Outgoing—Manhattanite, 40 plus, seeking lively, mature, intelligent male companion who enjoys music, art, theater, travel, dancing, eating out. 5831 ✉ ☎

Leggy, Attractive Blond—Successful, stylish, slender financial exec, 38, 5'8", *with great smile, easy laugh and passion* for travel, photography, music, gourmet cooking, art, restaurants, theater and Italy, ...seeks tall, handsome, caring, intelligent, articulate, Christian, (212) professional man, 35-45, with humor, passion and spontaneity, for relationship filled with laughter, romance, sharing and support. 5876 ✉

Up Close And Personal—Charismatic, slender green-eyed blond, professional, youthful 47 - enjoys cinema, theater, fine dining, walks, museums, Hamptons. Seeks caring male counterpart, 50s-early 60s. Note/photo. 5850 ✉

Bach, Billie, Botticelli, Brahms—Bright woman, 36, seeks bright guy, 30-45. Must love the arts, books, foreign films, travel, hiking, dancing, animals. 5830 ✉ ☎

Have Everything But You!—Jewish professional female, 28, tall, ex-model, diverse interests, seeking a very special male, 27-35, 6' plus, for serious romance. NYC preferred. Photo. 5888 ✉

Attractive, Humorous—Semi-athletic, 37, 6'1", professional-type guy with a semblance of an emotional life, looking for attractive, fit, intelligent woman with sense of humor, 28-34. Note/photo. 5842 ✉

Wanted: Permanent Date—For Friday night video and Chinese food. Pretty, upbeat and romantic, 40ish Jewish female, seeks partner for life who is 40s, fun-loving, good-looking and basically a nice Jewish guy. 5906 ✉ ☎

Petite, Empathetic Widow—62 years young, 5'3", seeking companionable male, aware of life's ironies. Share pleasures of city/country life, old sweet songs. 5894 ✉

Kind, Affectionate, Sincere—Jewish male, 53, MD/PhD, with good sense of humor, seeks compatible Jewish female, 34-45, for *caring, sharing and a life filled with love.* Recent photo appreciated. 5812 ✉

Beautiful, Intelligent 23-Year-Old—(5'6", slim), seeks exceptionally handsome, tall (5'10" plus) Jewish man, 22-29. Must be the strong, aggressive, macho type. Photo a must. 5860 ✉

Hey You!—Successful entrepreneur, attractive, honest, single white NYC male, late 30s (and his cat) - seeks pretty, slim, sensitive woman, 24-35. I enjoy volunteer work with underprivileged kids and doing almost anything holding hands with you! Note/photo/phone, please. 5827 ✉

Wantonly Inquisitive—Emotionally untamed, irrepressibly physical woman of grace and wisdom - slender, shapely, with intense blue eyes - seeks imaginatively interactive adventurer, 35-45, who is honest about who he is, culturally sophisticated, can build a campfire, laughs when we lose our passports in Xanadu... to rummage through life together. 5900 ✉

Charming Black Male—Handsome, Ivy MBA, 30s, successful entrepreneur, honest and sincere. Seeks passionate, pretty, affectionate black female. Photo please. 5859 ✉

Sincere, Energetic And Self-Reliant—43, 5'7", busy and successful. Want spontaneity, adventure and passion with someone who will enjoy family/friends, driving, walks on the beach, skiing, travel (I carry my passport at all times!) and dinners at the best restaurants. Love roses and romantic surprises! Seeking a financially secure man, 40-55, good listener with sense of humor, not afraid of commitment. Note/photo. 5808 ✉

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Gorgeous, Witty Woman—(52, editor) seeks gorgeous, witty man for fast tennis and slow dancing. Photo a must. 5839 ✉

No Mice Need Apply—Accomplished, attractive, active, alive, tall, slim Manhattan female, big brown eyes, great legs - looking for a home for her heart. Seeks white male, 55-65. 5899 ✉

Jewish Female With Warm Smile—Seeks soul mate. Blue eyes, long dark hair, fit art director - enjoys NYC, travel, the arts. Envisions future with adventurous, kind professional, 27-35. If you live each day to its fullest, send pic/note. 5848 ✉

My Aim Is True—Handsome, romantic, very successful, North Jersey single Jewish male, 36, very fit. Loves travel, blues/rock, candlelit dinners, drives in the country and long weekend getaways. I don't wish to have children but value family and friends greatly. Seek independent, career-oriented woman to cherish. Photo please. 5855 ✉

Man of Irish Descent Wanted—Or European descent, by Asian beauty, 35, very attractive, shapely, intelligent, cultured, fun. Seeking handsome, well-educated and honest white male for romance and commitment. Photo. 5917 ✉

I Am A Petite Widow—In my late 40s. I am a teacher, author and an accomplished bridge player who enjoys opera, classical music, theater and the beach. 5891 ✉

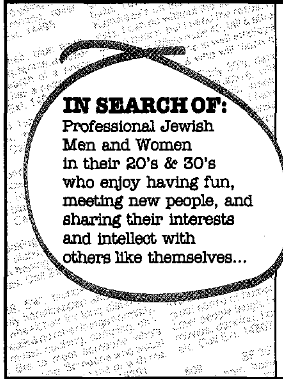
In Search Of Love—Passion, companionship, best friend, lover for life. Bright, attractive, fun-loving professional woman, 45, co-custodial parent - is ready, able, eager to enrich your life. 5852 ✉

Former Miss CA—Tall, slim, blue-eyed brunette, 40s - still stunning - yes, but seeks non-shallow, all-American guy with values and good heart. Note/photo. 5863✉

Let's Connect—Dynamic, unpretentious, warm, 52, petite Westchester charmer with looks, smarts and sensitivity, seeks professional male with character. 5913✉☎

Athletic, Attractive Professional—Single white female seeks single male, 30-45, similarly athletic, with unconventional soul. Interested in an eclectic and intellectually challenging relationship. 5844 ✉

Beautiful And Shy?—Allow this sensitive attorney to help you discover the why. 30ish, fit, attractive, funny - loves travel, outdoors, words. Seeks intelligent, sweet, fit female, 24-33. Photo, please. 5820 ✉☎



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Attractive, Petite Professional—Young 53, Jewish, seeks compatible man in his 50s, for fun and closeness. 5829 ✉ ☎

Let's Get Up Close And Personal—Attractive, tall Jewish female, 36, seeks successful Jewish male, 34-48, for love and lasting relationship. Photo. 5919 ✉ ☎

Sweet, Cute—Appealing Jewish widow, professional, who is trim, petite, seeks wonderful man for everything. 60s. 5879 ✉ ☎

Are You Offbeat?—Have a lot going on upstairs? Cute, funny woman wants to meet you, 28-45. 5856 ✉ ☎

Wanted: Doctor, 48-63—For solid relationship. I'm pretty, bright, blond. 5857 ✉

RN, Jewish—30-year-old, attractive, warm, bright, fun-loving female with good family values - seeks Jewish professional male with same as above, for best friend/lover and endless possibilities! Note/photo/phone. 5862 ✉ ☎

Eureka!—Truly nice guy with good looks, white, professional, 37, 5'10", athletic, trim, friendly, never married. Enjoys books, wind surf, stroll. Seeks kind, fun, fit woman, 25-35, any race. Photo. 5864 ✉

Funny, Isn't It...—How a guy can reach this age and still feel like a teenager at the prospect of meeting a terrific 50ish-60ish woman? 5853 ✉

Sincere, Spirited—Single, white Christian female, professional, 41, 5'8". Likes nature, adventure, city and country life, hiking and biking, travel. Seeking nonsmoking, 35-45, compassionate male with sense of humor and positive mental attitude, to share friendship, life's pleasures and challenges, and ultimately family. 5905 ✉ ☎

Successful, Blue-Eyed—Independent, mature dentist, with excess vitality and energy, desires independent, active nonsmoker of average height and weight, who cares about her physical condition as well as the pleasures of success. Photo/note necessary for reply. 5914 ✉

Tired Of Conventionality?—Tall, quick-witted, recently separated, Jewish, 37-year-old male, successful business owner, seeking someone special in her late 20s or 30s. Should be affectionate, bright and have a strong sense of self-worth and accomplishments - without distracting hangups. If wining and dining is your pleasure, then this one you will surely treasure. I have one vacant seat at the Garden, which I hope you can fill. Note/photo if possible. 5815 ✉

Over 50 And Feeling Nifty—Divorced Jewish female looking for a gentleman, 55 plus. Share my interests in travel, music, arts, good books and long walks. 5832 ✉ ☎

Dynamic, Sophisticated, Professional—Lady seeks gentleman, 50s, for serious friendship, love and evolvement. 5867 ✉

Ubermensch—26, professional, seeks Jewish uberfemale, 18-33. 5892 ✉

I Love Cuddling—Seinfeld, candles/oil, bringing you flowers, hearing about your day. Strikingly handsome, 32, Jewish male, educated, athletic, passionate. You are of extraordinary beauty - inside/out, nonsmoker. Photo appreciated. 5816 ✉

Gay White Male—36, handsome, athletic, seeks well-grounded, fun-loving guy to explore the future. Photo/phone appreciated. POB 2513, NYC 10163

Tall, Handsome, Charming Gentleman—43, pinstriped, bearded, intuitive, witty, Jewish, who enjoys jazz and ballet, seeks beautiful, very bright, tasteful, leggy, athletic woman, 28-45. Photo. 5915 ✉ ☎

Serious Yet Playful Professional—Looking for dependable yet fun partner. Youthful 52, 5'6", nonsmoking, attractive, fit Jewish woman, who is both active (traveling, theater, Berkshires, walking, rollerblading - with trepidation) and reflective (sharing ideas and learning)... Looking for a special man: Jewish, 48-62, successful, responsible, intelligent, sense of humor and warmth. Like you, I value family, the honesty, good talk and intimacy needed to build a loving and lasting partnership. Extra points for dog lover. 5912 ✉

Part-Time Dad—34, sensitive, romantic, successful, marathon runner, Midwestern values, looking for a partner/best friend to share the wonderful experience of life. Letter/phone/photo. 5858 ✉ ☎

Gay Woman—35, slim, attractive. Likes animals, music, travel. Seeks woman with a good heart, caring and sincere, for a relationship. Photo/letter. 5854 ✉

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MARY ANN MADDEN #848

NEW YORK MAGAZINE COMPETITION

•

**QUEEN FAITHLESS. KING POISONED. STOP.
POLONIUS DEAD. DITTO OPHELIA, LAERTES.
HAMLET MAD. ALSO DEAD. LETTER FOLLOWS.
REST SILENCE.**

Above, a telegram. Competitors are invited to convey one familiar plot in twenty words or fewer.

Results of Competition 845, in which you were asked to *invent* and define a word beginning with the letter *a*.

Report: An A-list, indeed. A palpable hit list. And a large batch, therefore occasional neoduplication. Some of it uncanny. The deftest definitions of the, uh, replicated include: • **abracadaver**—the body of Houdini; dead man walking. **abbacadabra**—Swedish incantation. **ad hock**—pawnbroker's sign. **auntiedeluvian**—deeply old relative. **anapestilence**—the scourge of poets. **alptitude**—ability to leap tall mountains at a single bound. **absession**—compulsive bodybuilding. **astairemaster**—dance workout equipment. **angoraphobia**—fear of appearing in public in a fuzzy sweater. **antidisestablishmentaryanism**—apartheid counterculture. **algorhythm**—the second couple dancing. Yes, well. Pleased to greet our newcomers. Sincere thanks to all. And don't forget **aboutthursday**.

First Prizes of two-year subscriptions to *New York* to:

arachnagoraphobia—fear of crowds of spiders.
Hank Volker, Boca Raton, Fla.

absolut zero—vodka on the rocks.
Carol Seeley, Silver Spring, Md.

amoxsicilian—Palermo drug ring, "La Cosa Nostrum."
Elisa Falciglia, Reston, Va.

Runner-up Prizes of one-year subscriptions to *New York* to:

astronots—ground crew.
Malcolm E. Dudley, Sandwich, Mass.

anchor wat—Cambodian newscaster.
Erle Field Maricle, St. Louis, Mo.

apparatchicken—member of the Communist poultry.
Jim Ringel, Boulder, Col.

And Honorable Mention to:

altar eggo—wedding breakfast.
Patsy V. Felmet, Wintersville, Ohio

altar ego—much-married braggart.
Ann Tuck, Portland, Ore.

au currant—trendy gold-colored raisin.
Aviva Presby, Teaneck, N.J.

aeroplain—unflavored seltzer.
Dr. Joan K. Irwin, Wantagh, N.Y.

acropolice—Athenian law enforcement.
Karen Frigenti, Melville, N.Y.

anacondom—rubber snake.
Karen Rubin, Astoria, N.Y.

anaconga—serpentine dance.
A.A.N. Chiquoine, Reedsburg, Wisc.

alms control—restrictions on panhandling.
Natalie Wittenbrook, San Francisco, Calif.

Altuna—Pennsylvania city inhabited by cats.
Rachael Brickley, McConnelsville, N.Y.

amfibious—able to lie on both land and sea.
Patricia O. Simmons, Ann Arbor, Mich.
sp. ment.: David Conford, Great Neck, N.Y.

anoymouse—an unexplained black eye.
Tanner Foust, Boulder, Col.

apartide—separate surfing.
Ira S. Schwartz, New Rochelle, N.Y.

austentatious—of or pert. to "Sense and Sensibility" derivatives.
Allan G. Sperling, Rye, N.Y.

anjovi—rockfish.
Mike Olton, Los Angeles, Calif.

acouscoustics—sounds from a Moroccan kitchen.
Elaine Stallworth, New Port Richey, Fla.

avoidupois—to maintain low body fat.
Patricia Mims, Minneapolis, Minn.

againcourt—venue for repeat offenders.
William L. Bennett, Muskegon, Mich.

abalonesome—hermit crab.
Abigail Dobbs, Florence, Ala.

autoerraticism—the inability to keep both hands on the wheel.
Mary M. Loveless, Memphis, Tenn.

antidisestablishmentterrorism—the taking of hostages at a spelling bee.
A. L. Colby, Metuchen, N.J.

amenuensis—clergyman's secretary.
Hy Komishane, Elizabeth, N.J.

abrieviate—to slice cheese.
Jan Leary, Winnetka, Ill.

alter boy—a castrato.
Pat Seeley, Silver Spring, Md.

australopythias—early public speaker.
Yasmin Rosner, N.Y.C.

auto-da-fête—tailgate party.
Jerome Stevens, Warren, Mich.

agraphobia—fear of leaving the Taj Majal.
Margaux McMillan, Orinda, Calif.

ambergrease—hair pomade derived from whales.
Ben Krumholz, Newton, Mass.

aperitiff—a quarrel over cocktails.
Dorothea Scher, N.Y.C.
Emily Sylvester, South Windsor, Conn.

aphrodamnisiac—one who forgets to eat oysters.
Jane R. Garfield, N.Y.C.

a voter sante—toast at a campaign fund-raiser.
Paula Doherty, Tiverton, R.I.

armagideon—last printing of hotel-room Bibles.
William A. Hinkley, Washington, D.C.

angus dei—Scots church chorale.
Martin A. Tuller, Mamaroneck, N.Y.

assailboat—a wind-powered war vessel.
Scott Porter, Madison, N.J.

agreeculture—yes-men outstanding in their fields.
Jan Leighton, N.Y.C.

achtongue—German.
Linnet Walker, Bradford, Vt.

apocalypso—the end of Jamaican culture.
Adam Esser, N.Y.C.

ambidextrose—two lumps, please.
Joe Clonick, N.Y.C.
similarly: Helen Girolami, Enhaut, Pa.

agoraculture—cultivating a mall habit.
Carol Weiss Rosenberg, South Bend, Ind.

ad homonym—personnel attack.
Joan Kramer, Norman, Okla.
similarly: David Futrelle, Chicago, Ill.

armadilatory—avoiding a prompt response by curling up into a small ball.
Frank S. Stein, Kokomo, Ind.

AAAA—new twelve-step program for recovering motorists.
Bob Dean, Raleigh, N.C.

anolexia—refusal to eat one's words.
Chris Doyle, Burke, Va.

arayam—white-supremacist couch potato.
Rochelle Davis, Denver, Col.

anthrapology—the study of human amends.
Katherine Spilde, Santa Cruz, Calif.

amishmoshpit—site for Smashing Pumpkins in Lancaster, Pa.
M. Brunetti, E. Rasmussen, N.Y.C.

amishmosh—purée of assorted vegetables from Pennsylvania.
Anthony Gray, Closter, N.J.

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Christopher, age 8
Adrian, age 6

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A CHILD'S EYES.

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New York State Department of State, Office of Charities Registration, Albany, NY 12231, or The Fresh Air Fund, 1040 Avenue of the Americas, New York, NY 10018

COMPETITION

aarghyles—socks no true Scot would be caught dead in.
Susan Llewellyn, N.Y.C.

academentia—disorder affecting absent-minded professors.
Michael Ronan, N.Y.C.

approximattox—place where Lee surrendered to Grant. Or thereabouts.
Bob Kopac, Poughkeepsie, N.Y.

alpomattox—it was a dogfight until Lee surrendered.
Roy Baxter, N.Y.C.

abhors de combat—a conscientious objector.
W. L. Moore, via the Internet, Finland

au pare—foreign-born kitchen help.
Bernard Sansetre, Washington, D.C.

all-knighter—dusk-to-dawn study session on "Idylls of the King."
Holly Thomis, Cambridge, Mass.

al dante—spaghetti from hell.
Caryn Kolbrenner, N.Y.C.
similarly: Bertha Coulter, Milford, Conn.

astalavista—doggone.
Estelle Farhi, Fort Lee, N.J.
Grace Katz, Dorset, Vt.

adamadversion—first man to create first negative commercial.
Rosemarie Williamson, Neptune, N.J.

aarpy—a shrewish retiree.
Lars Pettygrove, Charlottesville, Va.

albatruss—cumbersome hernia support device worn around the neck.
William Leary, Winnetka, Ill.

antipezto—predinnEr candy.
Sari Krumholz, Newton, Mass.

après-skeet—evening party following trap-shooting.
Karen Bracey, Burke, Va.

also-rang—any loser of a phone-in contest.
Bill Harriman, Niantic, Conn.

armaglidden—the ultimate paintball battle.
Ellen Conford, Great Neck, N.Y.

alecsmart—a dyslexic know-it-all.
Frieda H. Morganstern, San Diego, Calif.

afishionado—seafood lover.
Ferdinand C. Lessner, Newburgh, N.Y.
similarly: Terry Zheutlin, Wilmette, Ill.

afissionado—one whose hobby is splitting atoms.
Joseph Pitelli, North Bellmore, N.Y.

acid reign—the late sixties.
Jim Zosel, Minneapolis, Minn.

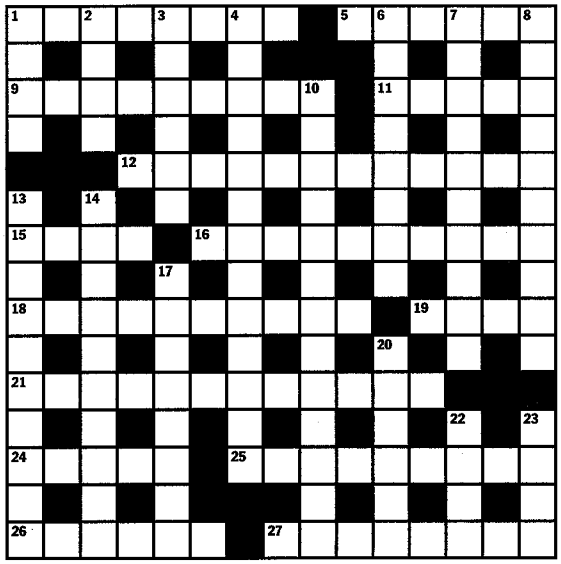
adolltery—cheating on one's inflatable wife.
David English, West Somerville, Mass.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 848, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998 or e-mailed to 76711.2310@compuserve.com. It must be received by March 29. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the April 22 issue.

The 'Guardian' Crossword

ACROSS

1 Note-case causes the beak to collapse. (8)
5 Pub's backing a little inferior player. (6)
9 Misbehave with girl on finally joining audience-participation act. (4-5)
11 An affair that makes one grieve endlessly. (5)
12 Where one may see opera chap, not disheartened by terrible danger. (6,6)
15 Indefinite number caught in desert storm. (4)
16 Store's main element in Devon. (10)
18 See Sikes, a salt at sea, show unexpected affection. (5,1,4)
19 Covering of certain seeds, some temporarily. (4)
21 Quietly dragging off, and going on doggedly. (8,4)
24 Open a series of deliveries, taking time. (5)
25 Inept Lt. ensured the final outcome. (3,6)
26 Planet's seen, when retreating, to rotate. (6)
27 Subordinate's cheek—it may be bitten in annoyance. (8)



DOWN

1,2 Whence to provide service, coming from humble ancestry. (4-4)
3 Liquor-jug, standard one mostly. (6)
4 Viewed with suspicion, seemed to request cane, oddly. (6,7)
6 Mad Martha clutching an immortal flower. (8)
7 Fox-hunting, perhaps, in which swaggering dandies take wine. (5,5)
8 Inform one about a rave, an exotic dance. (10)
10 Order one's workman to come to develop a knack. (3,4,4,2)
13 Inform on plans for green areas. (5-5)
14 Covering in temporary home around stick, eastern. (10)
17 One who pledges partnership initially on an open boat. (8)
20 Floral cluster Custos presented after competition. (6)
22,23 Crowded vessel's capsized—it's the end. (4,4)

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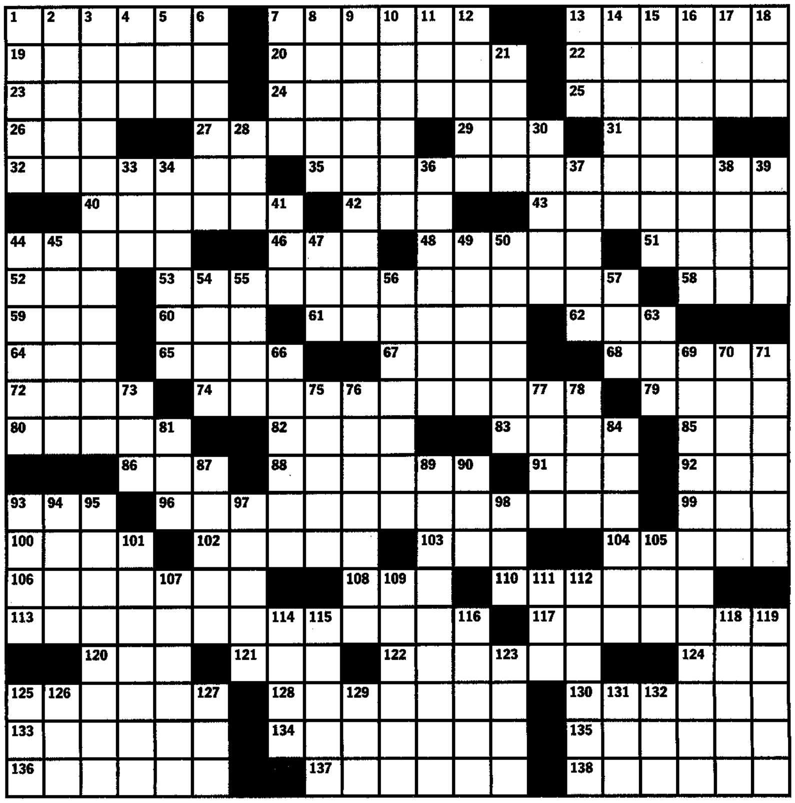
'Oscar-Winning Directors': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Have an impact on
7 Preserve from decay, in a way
13 Potential trouble spot
19 Gale Storm TV role
20 Exhaust
22 In residence
23 Ferdinand's realm
24 Give the right to
25 "Ach du ——!"
26 Buddhism offshoot
27 Discoverer of the Mississippi
29 Failed lib amendment
31 Boor
32 Arctic people
35 Only film with two winning directors
40 Heathcliff's creator
42 Dauphin's père
43 Supervise
44 Reaction to a bad pun
46 Forenoon abbrs.
48 '20s star Bow
51 Famed fabulist: var.
52 Longest Swiss river
53 Oscar director of two losing films
58 Problem for a lisper
59 Show——
60 Bobby of hockey
61 Arid Africa
62 "My Sister" of TV
64 Explorer Johnson
65 Bread form
67 Environmental sci.
68 Game in "The Sting"
72 Capital of Latvia
74 Oscar director who wrote both his winning films
79 "I've Gotta ——" (1967 tune)
80 Mortimer the dummy
82 Pair after do
83 Lymph clump
85 Bigwig
86 Actress Basinger
88 Forgets the tip
91 Square root of 100
92 Island, to Pierre
93 J.F.K.'s successor
96 "Gone With the Wind" director
99 Author Anaïs
100 Vowel sequence
102 "The Constant Nymph" heroine
103 From —— Z
104 Neckerchief
106 Nationals
108 "—— O'Shanter"
110 Sinatra's Oscar role
113 Oscar director whose film won all top awards
117 "Guys and Dolls" composer
120 In good shape
121 Caviar
122 Mollycoddle
124 1933 dam agcy.
125 Ad campaigns
128 City of Uganda
130 Small piano
133 Ancient galley
134 Hollywood hopeful
135 Oregon city
136 Soaked through
137 Scornful looks
138 Athletics

DOWN

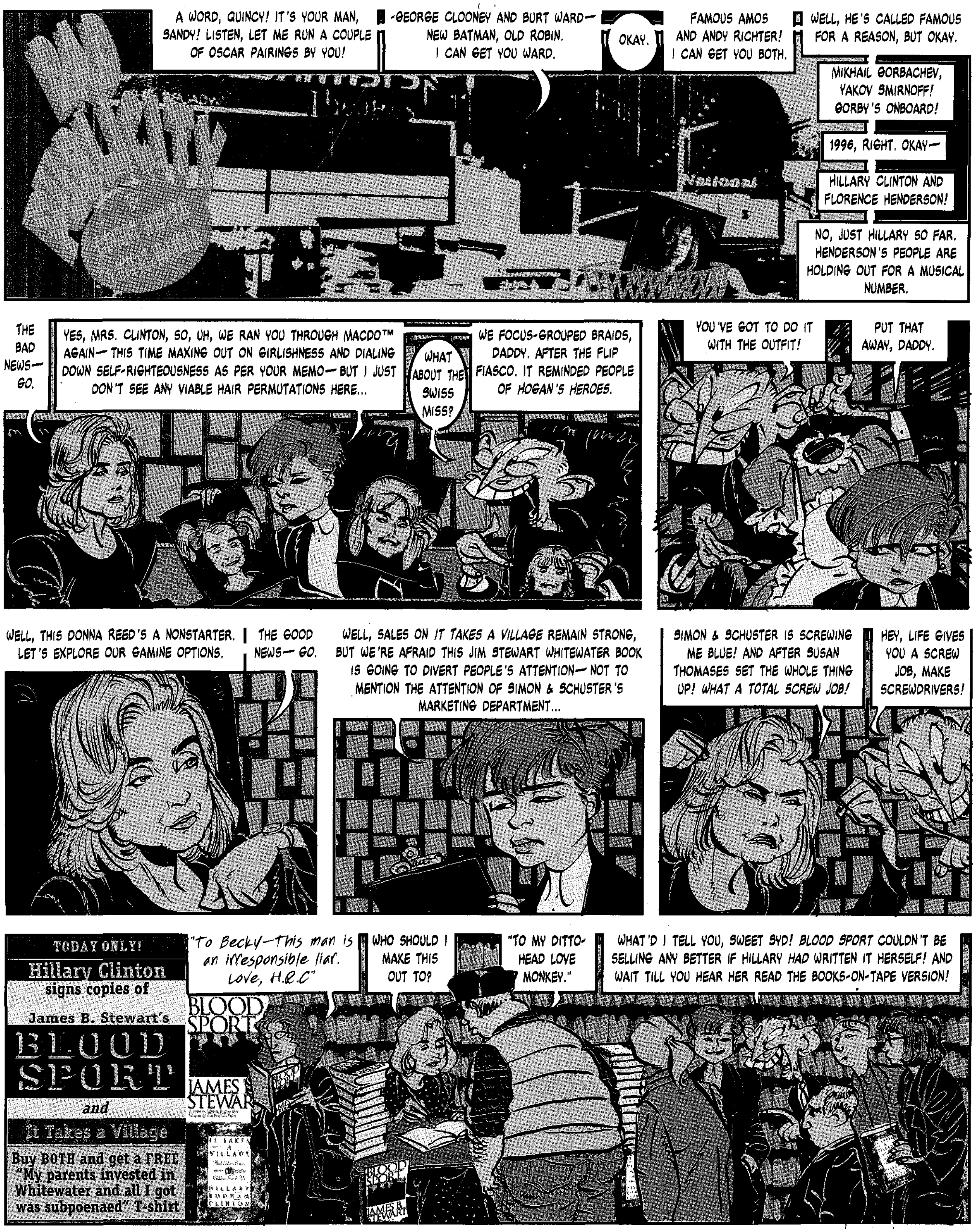
1 Dumbfound
2 Cabs' tabs
3 First-Oscar director
4 Nog ingredient
5 A.F.L.'s go-with
6 Muscle connector
7 Rams' mates
8 "If My Friends Could See ——"
9 London park
10 In a melodic style
11 Parking field
12 Some house slippers
13 "2001" computer
14 Lazy
15 Old Vic, e.g.
16 Oscar director who was a choreographer
17 Scottish uncle
18 Word with Bingle or Alte
21 Hatcher or Garr
28 '70s therapy
30 Venerate
33 Belfast rebel gp.
34 Genghis Khan, for one
36 Breath mints
37 Random House publisher Harold
38 Olds's old cars
39 Cowpokes' assents
41 Corn serving
44 Zsa Zsa and sisters
45 Former grape
47 Booker T. and the —— (rock band)
49 Dormouse
50 Arthurian paradise
54 Switch's slangy suffix
55 Type of vaccine
56 Posse leader
57 Fall guy
63 "Godfather" group
66 Best-quality merchandise
69 Oscar director who starred in his winning film
70 Designer Pucci
71 Advice to a sinner
73 Indiana Jones's quest
75 Presidents' nays: Sp.
76 Kuwait is one
77 Reply to the Little Red Hen
78 Adam's address
81 Stock payoff: abbr.
84 Mesh, as gears
87 Sing along with him
89 Apt to burn
90 Between ready and go
93 Memorable Cobb
94 "With a Little —— Luck"
95 Only four-time Oscar director
97 France's Oscar
98 Palindromic parent
101 Like a wild shot
105 Sonny's sibling
107 "Sock ——"
109 Fuse unit
111 Taproom order
112 Prickly shrubs
114 Negative responses
115 Fender-bender mementos
116 Fire fragment
118 Happening
119 Has status
123 Resident animals
125 Channel 13, in N.Y.
126 S.A. city of song
127 Upper House: abbr.
129 Sunlamp result
131 Kind of tent
132 "Here —— Again"

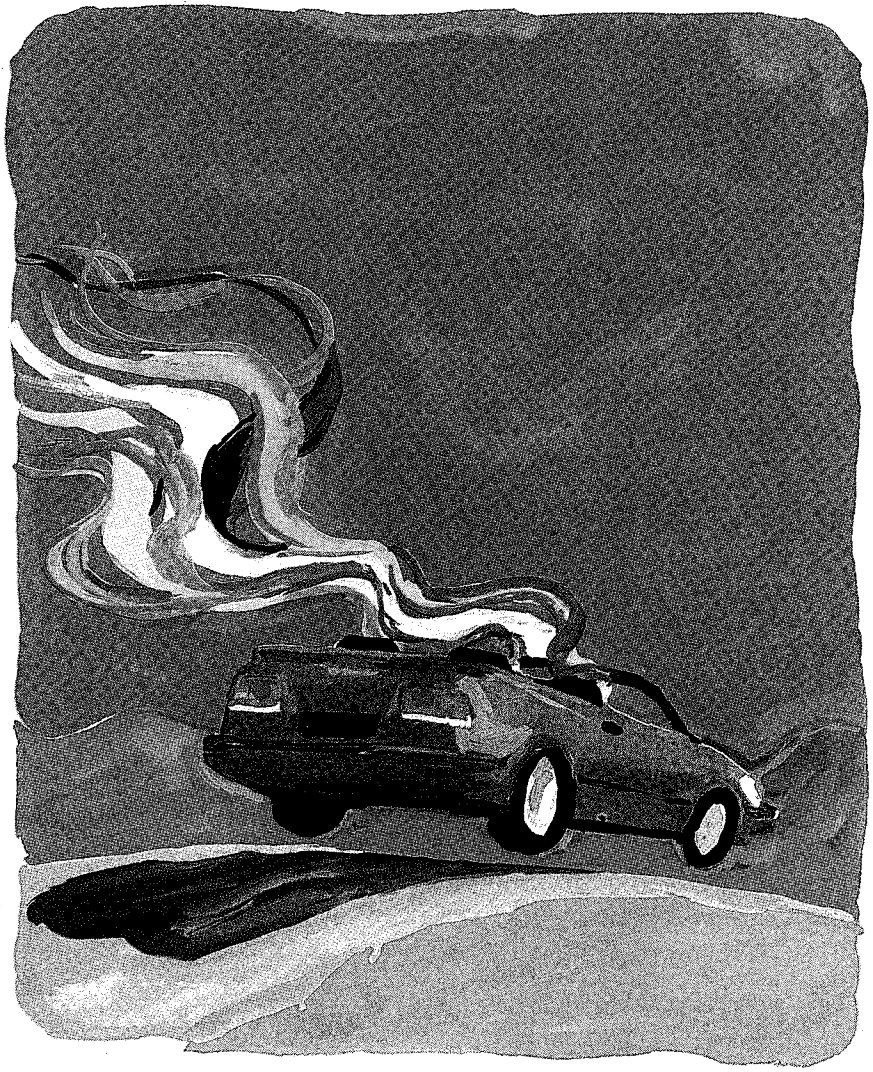


Solutions to last week's puzzles appear on page 142.

It Takes a Genius

Sandy helps Hillary on cross-promotion with that pesky Whitewater book.

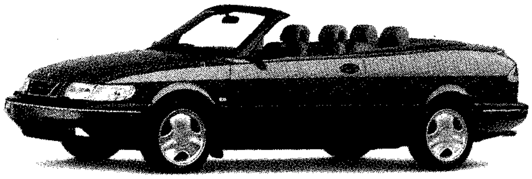

A WORD, QUINCY! IT'S YOUR MAN, SANDY! LISTEN, LET ME RUN A COUPLE OF OSCAR PAIRINGS BY YOU!
-GEORGE CLOONEY AND BURT WARD— NEW BATMAN, OLD ROBIN. I CAN GET YOU WARD.
OKAY.
FAMOUS AMOS AND ANDY RICHTER! I CAN GET YOU BOTH.
WELL, HE'S CALLED FAMOUS FOR A REASON, BUT OKAY.
MIKHAIL GORBACHEV, YAKOV SMIRNOFF! GORBY'S ONBOARD!
1996, RIGHT. OKAY—
HILLARY CLINTON AND FLORENCE HENDERSON!
NO, JUST HILLARY SO FAR. HENDERSON'S PEOPLE ARE HOLDING OUT FOR A MUSICAL NUMBER.
National
THE BAD NEWS— GO.
YES, MRS. CLINTON, SO, UH, WE RAN YOU THROUGH MACDO™ AGAIN— THIS TIME MAXING OUT ON GIRLISHNESS AND DIALING DOWN SELF-RIGHTEOUSNESS AS PER YOUR MEMO— BUT I JUST DON'T SEE ANY VIABLE HAIR PERMUTATIONS HERE...
WHAT ABOUT THE SWISS MISS?
WE FOCUS-GROUPED BRAIDS, DADDY. AFTER THE FLIP FIASCO. IT REMINDED PEOPLE OF HOGAN'S HEROES.
YOU'VE GOT TO DO IT WITH THE OUTFIT!
PUT THAT AWAY, DADDY.
WELL, THIS DONNA REED'S A NONSTARTER. LET'S EXPLORE OUR GAMINE OPTIONS.
THE GOOD NEWS— GO.
WELL, SALES ON IT TAKES A VILLAGE REMAIN STRONG, BUT WE'RE AFRAID THIS JIM STEWART WHITEWATER BOOK IS GOING TO DIVERT PEOPLE'S ATTENTION— NOT TO MENTION THE ATTENTION OF SIMON & SCHUSTER'S MARKETING DEPARTMENT...
SIMON & SCHUSTER IS SCREWING ME BLUE! AND AFTER SUSAN THOMASES SET THE WHOLE THING UP! WHAT A TOTAL SCREW JOB!
HEY, LIFE GIVES YOU A SCREW JOB, MAKE SCREWDRIVERS!
TODAY ONLY!
Hillary Clinton
signs copies of
James B. Stewart's
BLOOD SPORT
and
It Takes a Village
Buy BOTH and get a FREE "My parents invested in Whitewater and all I got was subpoenaed" T-shirt
"To Becky—This man is an irresponsible liar. Love, H.R.C"
WHO SHOULD I MAKE THIS OUT TO?
"TO MY DITTO-HEAD LOVE MONKEY."
WHAT'D I TELL YOU, SWEET SYD! BLOOD SPORT COULDN'T BE SELLING ANY BETTER IF HILLARY HAD WRITTEN IT HERSELF! AND WAIT TILL YOU HEAR HER READ THE BOOKS-ON-TAPE VERSION!
BLOOD SPORT
JAMES STEWART
IT TAKES A VILLAGE
HILLARY RODHAM CLINTON
BLOOD SPORT
JAMES B. STEWART



A driver's dream.

A hairdresser's nightmare.

Find your own road.™

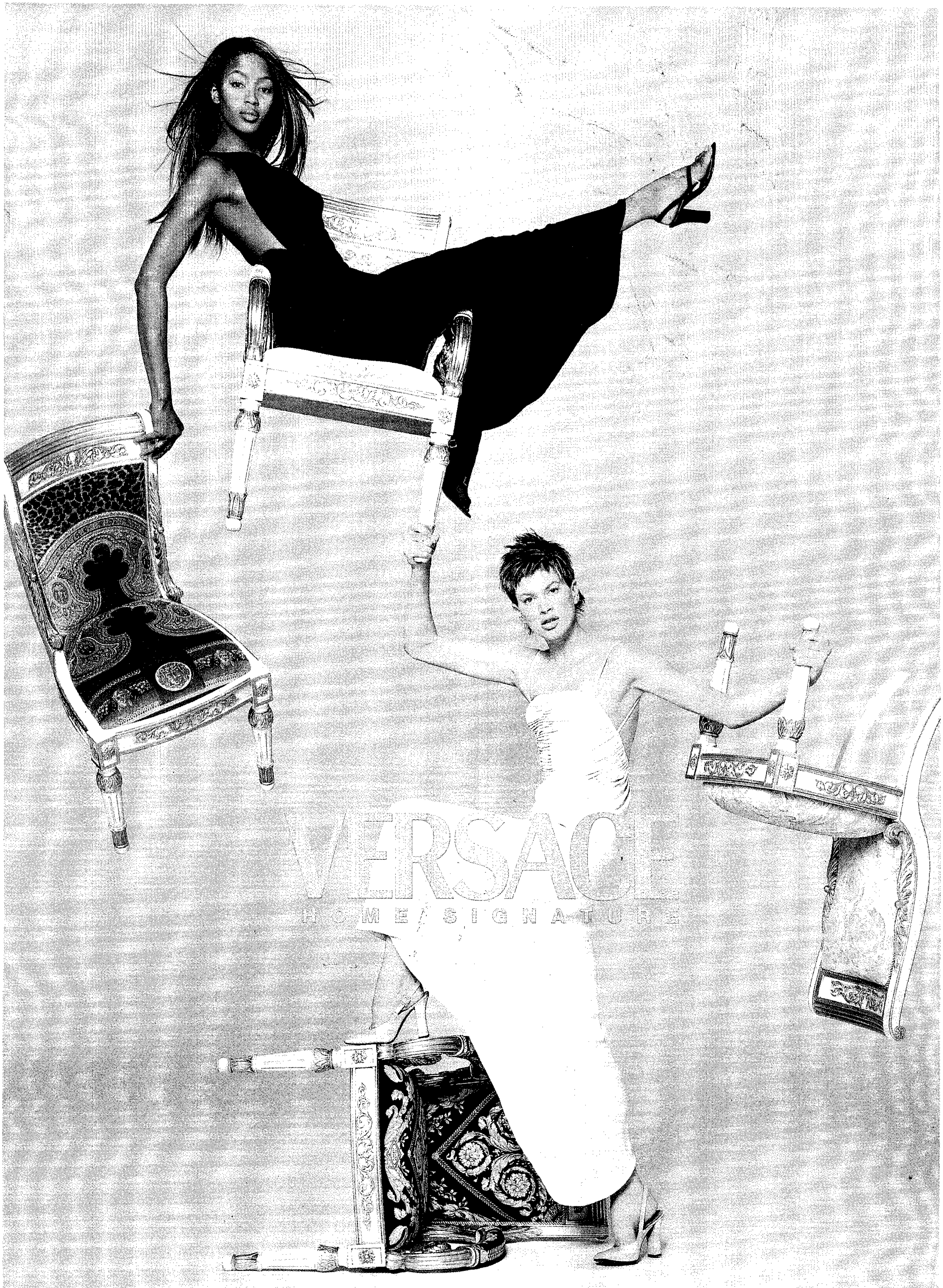


900 SE Turbo Convertible

The Saab 900 Turbo Convertible may necessitate a few extra trips to the stylist, but you'll love the ride. For one thing, you can bring company. Its spacious interior comfortably seats up to four full-size adults. And, at 0 to 60 in 6.9 seconds,* you'll also doubtless appreciate being able to leave drivers of the BMW Z3 and Audi Cabriolet clutching their toupees. **For a free Saab Excursion Kit, call 1-800-582-SAAB, Ext. 306. www.saabusa.com**

SAAB

*Saab test, *Road & Track,* 2/96. BMW Z3 test, *Road & Track,* 1/96. Audi Cabriolet test, *Road & Track,* 7/94. ©1996 SAAB CARS USA, INC.


VERSACE
HOME/SIGNATURE